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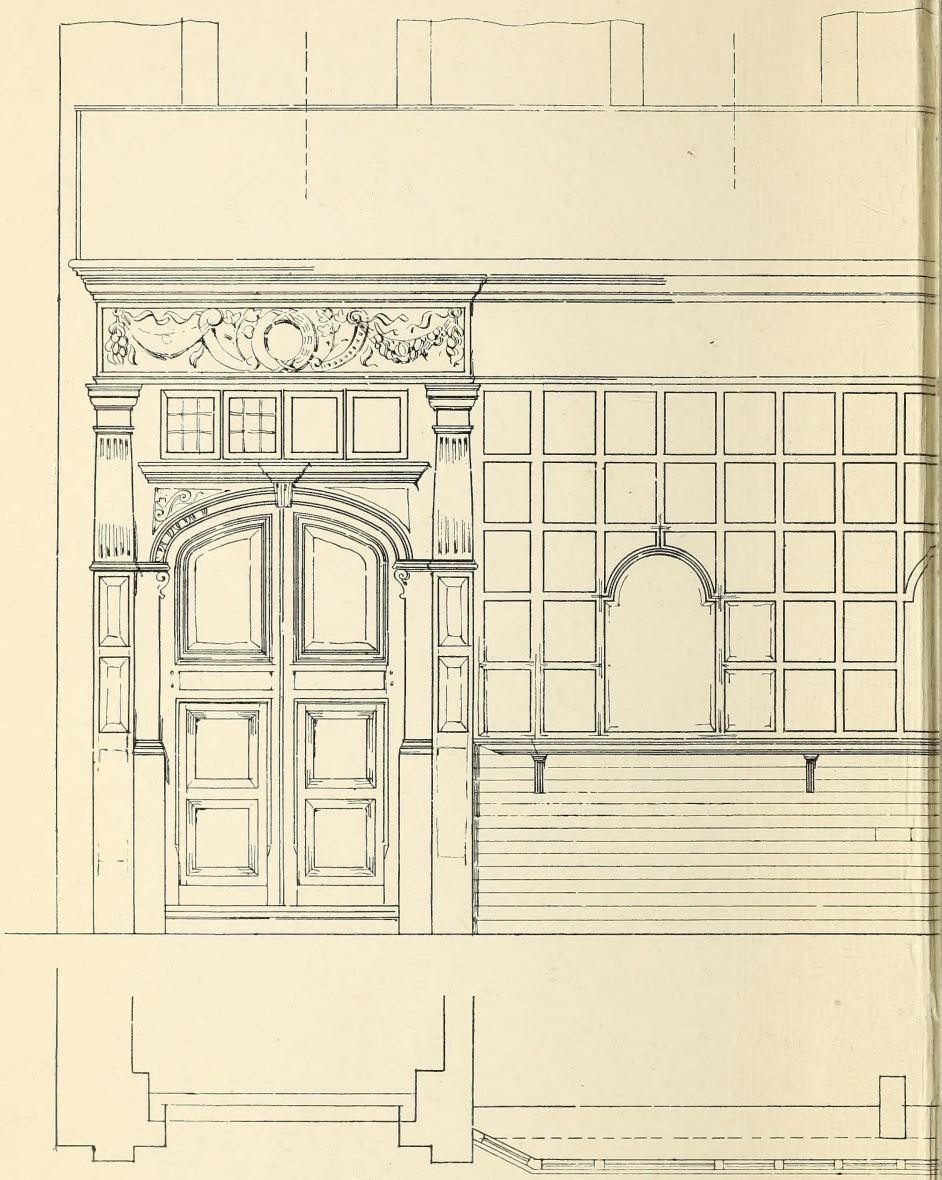

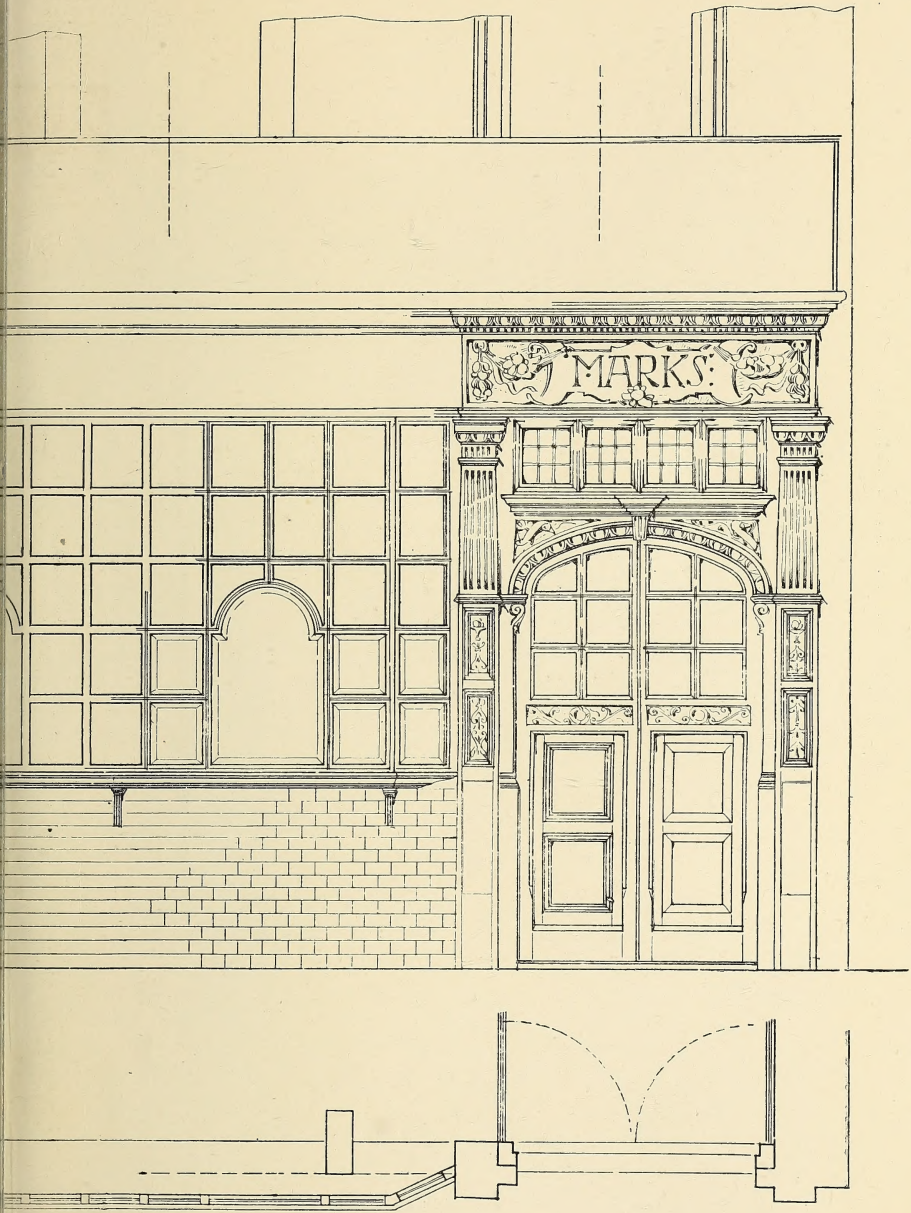
MARKS

A. J. Bell
Victoria College

MURRAY MARKS

BY THE SAME AUTHOR

THE KEATS LETTERS, PAPERS AND OTHER RELICS. Illustrated

OZIAS HUMPHRY: HIS LIFE AND WORKS. Illustrated

AND MANY OTHER BOOKS

THE BODLEY HEAD

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MURRAY MARKS IN HIS OWN ROOM
From a recent photograph

MURRAY MARKS AND HIS FRIENDS

A TRIBUTE OF REGARD BY DR G. C. WILLIAMSON

LONDON: JOHN LANE, THE BODLEY HEAD
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TO

MRS PENRYN MILSTED

THIS ACCOUNT OF HER FATHER

IS

WITH ALL SYMPATHY

DEDICATED

ACKNOWLEDGMENTS

THE illustration of 395 Oxford Street has been placed at my disposal, with great generosity, by Mr Robert Norman Shaw, who after diligently searching through his late father's papers and plans was able to discover it.

Photographs of the Rossetti portraits, of the portrait by Sandys, and of the Whistler drawing were specially taken for this book by Gray.

The illustration of the Donatello figure is from the *Jahrbuch D. K. Preuss. Kunstsammlungen*, 1902.

The photographs of Whistler, Swinburne, Ruskin, Millais, and Leighton are from old cartes-de-visite, which appear to have been taken by Carjat, Elliott & Fry, and Paulton, and were all presentation copies.

The representation of " La Bella Mano " is taken from a presentation copy of the late Sir Cuthbert Quilter's catalogue of his pictures.

The remaining illustrations are, it is believed, the property of Mr Murray Marks' estate, but if, by error, proper acknowledgment for the use

of any such had not been made, I, alone, must plead guilty. I have, however, made every possible inquiry regarding copyright, and have endeavoured with some care to avoid infringing the rights of any person.

Many of the letters from Rossetti, Burne-Jones, Norman Shaw, and others, from which quotations have been made, were presented by Mr Marks to the Fitzwilliam Museum, Cambridge, just before his death, that they might be preserved with the important Rossetti correspondence already in that place.

This presentation was, however, made subject to any use that it might be desirable to make of them in this volume.

Mr William Michael Rossetti, the artist's sole surviving brother and executor, gave me full permission to deal with his brother's letters in any desired way, evincing generous confidence in my discretion.

I have also to express my indebtedness to Mr Marillier's invaluable work on Rossetti, and to the equally important one on Whistler by Mr and Mrs Pennell, for very much information gleaned therefrom regarding paintings, Blue China, Howell, and Leyland; to Lady Burne-Jones for much kindly assistance concerning the works of her husband, and for searching his papers for certain details; to my publisher, Mr

John Lane, for searching out some further information concerning Rosa Corder, and for discovering the etching here reproduced; to Messrs Agnew for a permission generously rendered; to Miss Chambers for information concerning Howell; and to Mrs Penryn Milsted, Miss Marks, Mr Lionel Marks and Mr George Durlacher for ready assistance most willingly offered, and especially for the loan of letters, documents, papers, and photographs of considerable importance and value. Again, my gratitude is gladly expressed to Lord Carmichael, Sir Sidney Colvin, Mr Algernon Graves, Mr J. P. Heseltine, Mr W. Roberts, Mr W. H. Seth Smith, Sir H. Thompson, Mr Whitley, and Mr Young for all their help in compiling the book. The friends of Murray Marks were numerous, and space forbids my naming more than a few, but I must also allude, with hearty thanks, to Sir Philip Magnus, Mr Barnes, Mr Devereux, Mr Lynden, Mr C. Fairfax Murray, Mr Cockerell, and Mr Kisch.

The deaths of Mr C. Fairfax Murray and of Mr W. M. Rossetti have occurred while these pages were passing through the press.

GROSVENOR HOUSE
123 MARINE PARADE
BRIGHTON

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The design on the Cover of the Book is from the Medal of Mr Marks, executed by Cecil Brown in 1913 *at the request of several friends. On the reverse of it are represented two figures, seated. Between them they hold a tablet inscribed, "I am but a gatherer and disposer of other men's stuffe."*

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MURRAY MARKS

MURRAY MARKS AND HIS FRIENDS

I

MURRAY MARKS

IN the Art World of London there was hardly any man better known, and certainly none more thoroughly trusted and respected, than he to whose memory these few pages are dedicated. Quiet and modest by disposition, he was not, perhaps, so much in the public eye as were others of his confrères, and as his purchases were seldom made in his own name he was not often alluded to in the public press, but every collector of fine things knew him, and reposed in his judgment an almost unfailing confidence, assured not only of his discrimination but also of his absolute probity. The result was that Marks was intimately concerned in the formation of almost every great collection in London and in Paris that has been brought together in recent years. Often some of the finest things in such collections were either obtained through him or purchased at his advice.

He was of Dutch extraction, and his family name was really Van Galen and not Marks, but his father, Emanuel Marks van Galen, when he first came to England as a very young man, was advised to drop his Dutch surname and call himself by the first two of his names as easier for English people to understand, having far more of an English sound. Marks himself never ceased to regret that he had done so, because the Van Galen family was one of some importance in Holland and could boast of connection with many leading Dutch families, and on that account he believed it would have been a great help to him to have retained his own family name.[1]

On his mother's and grandmother's side he was closely connected with two of the leading families in Vienna. They came of the Wertheimer von Wertheimstein family, and could claim direct descent from Samson, an important member of that family, who was Financial Minister from 1703 to Leopold I., Joseph I., and Karl VI. in succession, and was granted arms

[1] By the kind permission of Mr Francis Wellesley we are able to illustrate, from his collection, a portrait of one of Marks' paternal ancestors, a fine drawing by John Faber the elder, signed and dated 1693, representing

I. Van Galen, Commandeur, 1653,

wearing the ribbon of an Order about his neck. It is in pen and ink and on vellum.

COMMANDER I. VAN GALEN, 1653

From a plumbago drawing on vellum by John Faber the elder, signed and dated 1693
In the Collection of Mr. Francis Wellesley

by Leopold I. Marks' father became English by naturalization very soon after he came to England, and Marks himself was always thoroughly and intensely British in all his thoughts and purposes.

Emanuel Marks van Galen the elder came to England on the advice of Baldock,[1] the eminent dealer of the day, who was art adviser to the Prince Regent, and who, finding that the young man had a business instinct, advised that he should be sent to England instead of remaining in Holland. Emanuel had eleven children, of whom only six grew up; and Murray, who was seventy-eight when he died in 1918 was the fourth child.

His early education was not uninteresting. He was a pupil at a Preparatory Boys' School close to his own home, known as the "Classical, Commercial and French Academy, 10 Poland Street,[2] Oxford Street." Among his fellow pupils were Laurie and Philip Magnus, Christopher and Ernest Gardner, sons of a well-known medical doctor, and relatives of the Magnus boys, Alfred Toplis, and Felix and Edward Joseph.[3] Of these,

[1] Grandfather of Lady Kilmorey.

[2] It was at the Oxford Street end where the numbering begins. Poland Street was between 365 and 366 Oxford Street.

[3] Three other pupils, whose names have survived, were Alfred and Christopher Hooke and Fred Cronchy, all from Worcestershire. These three boys "had meals in the Headmaster's

not a few distinguished themselves in after life, but none more so, perhaps, than Philip Magnus, who recently has been elected for the fourth time as representative of the University of London in Parliament. There were about 120 boys in attendance at this school, and a few boarders from a distance, and the Headmaster between the years 1845 and 1864 was a Mr Sidney Francis Furrian.[1] Sir Philip Magnus has enabled us to give some not uninteresting particulars of the character of the teaching in the Poland Street Academy. The system of education, even in a preparatory school, was very different sixty years ago from the practice in similar schools to-day. The subjects of instruction included Latin, French, English History, Geography and Arithmetic. Neither Drawing nor the elements of Science found any place in the curriculum. Neither Geometry nor any branch of Mathematics was reached. It would appear that the teachers had received no special

room." Two intimate friends of Mr Furrian were Miss Susan Price and Miss Jane Brooks of Soho. They were often, it is said, to be seen in the school-house, and were known to the boys as kind and generous visitors.

[1] Mr Furrian in 1860 was residing at 29 Lansdowne Road, Notting Hill, and in 1864 at No 11 in the same road. He married about 1846, his wife's Christian name being Elizabeth. Another teacher in the school was a Scottish lady, Miss Agnes Templeton, sister of the previous headmaster (1839-1847), Patrick Stuart Templeton, author of the "Science of Geography" (2nd edit., 1838), and some seven years older than Mr Furrian.

training as teachers, and consequently the instruction was confined almost exclusively to learning by heart. The Latin Grammar [1] formed the basis of the teaching for all the pupils. Page after page of the Accidence was committed to memory; no attempt was made to enable the pupils to construe the simplest Latin passage, and the elements of Composition formed no part of the instruction. The same system was adopted in the teaching of French. The boys were so well grounded in grammar that Sir Philip Magnus has told us even now he can repeat pages of Latin Irregular Verbs in the order in which they appeared in his Grammar. This system of instruction, if it can be called a system, gave least trouble to the teacher, whose sole duty was to hear the boys repeat verbatim their daily lessons. This could certainly not be called education in the true sense of the word, but it did provide the boys with a substructure of knowledge which, in very many cases, proved to be of considerable value. As a memory-training the system had advantages, but it is inconceivable at the present time to imagine a school of more than a hundred boys being taught in that fashion. There were no periodic examinations; but at the close of

[1] Perchance the "Latin Grammar for use of scholars at the King's School, Westminster," 1715, 1754, and later editions, 1789, etc.

the session prizes were awarded in each class for diligence, attendance and good conduct. Possibly one of the best features of the school was that the boys were allowed to select their own prizes, which consisted of books, from a large number of books sent in from the bookseller, to whom those not awarded were returned. Each boy in the order of merit was permitted to go into the room where the books were displayed, and to select the one he liked best. It may interest some of the old boys [1] who may possibly read this book, to see their names in the following printed list of prizes awarded at the close of the Midsummer Term, 1853.

First Class.

George W. Crookes. Laurie Magnus.

Second Class.

Arthur Crookes. Alfred Toplis.
John Lewis. Henry W. Nicholls.

Third Class.

William A. Turner. George Sherwin.
Philip Magnus. Lionel Russell.

Fourth Class.

William Sherwin. Robert Quayle.
James H. Dove.

[1] The school appears to have ceased work in 1866, and after that date does not appear in the London Directory.

Of the pupils then at school, the Gardner boys continued their education at Harrow, Laurie and Philip Magnus were removed to the University College School in Gower Street, then under the direction of Professor T. Hewett Key, a most distinguished Headmaster, and Murray Marks was sent to Frankfort. The two Joseph boys became well known in Bond Street, and the younger, Edward, was not only an eminent dealer, but a collector of miniatures on his own account, while his book entitled "The Edward Joseph Collection of Portrait Miniatures" will always be regarded as of some value on account of the illustrations and descriptions it contains of works by Cosway, Plimer and others, the beauty of whose works Joseph was one of the earliest persons to recognize. The elder brother, Felix Joseph, who devoted considerable attention to the collection of fine Wedgwood ware, will always be remembered for his generosity in giving to the Museum at Nottingham his magnificent collection of examples of the great potter's art, and many of its fine drawings.

Between Murray Marks and the Magnus boys an intimacy was formed which was temporarily broken after leaving the Poland Street Academy, but was intermittently continued during many years. In the summer vacation of 1856, when the two Magnus boys were making a tour of the

Rhine with their parents, they fetched Marks from his school at Frankfort, and dined him at the hotel where they were staying, and some few years later, in 1862, when Marks was already engaged in business, they met at Ventnor, where both Laurie and Philip Magnus were reading hard for their final B.A. examination.

On their arrival in London, Laurie, the elder brother, a few days prior to the commencement of the B.A. examination, was taken seriously ill, the result largely of overwork, and passed away. He had been articled to a firm of Civil Engineers, and had already made his mark in more than one branch of Science. His premature death was a loss to the country, and was felt very deeply by a large circle of friends.

One of the last letters that Marks addressed to Sir Philip was written on 4th June 1917, the anniversary of the birthday of Laurie Magnus, to congratulate his friend Philip on the honour of a baronetcy that had been conferred upon him.

We do not know how long Marks attended the Poland Street Academy, but soon after he left it he went away, as we have said, for further education to Frankfort and then returned to London to his father.

Marks the elder, not being wholly successful in business, let off a portion of his premises at

395 Oxford Street, first of all to John Bright, the carpet manufacturer, and then, later on, to a firm of importers of modern Chinese goods, known as Frederick Hogg & Co., and young Marks was at once attracted by the class of stock which they imported, and set himself to understand something of Chinese porcelain and to read up the subject. A little later on, having as a young man acquired a considerable amount of information, by dint of steady reading at the British Museum and elsewhere, he tried to persuade his father to allow him to go out to China to search for fine examples of Eastern porcelain, but permission was refused. Being quite confident, that by that time he knew more about porcelain than did most of his contemporaries, he then begged that he might be allowed to start in business for himself, or else take control of the family concern and arrange it on the lines that he desired, but this also was refused to him. At last, during one of his father's absences on the Continent, Marks took the bit into his teeth, and removing about a couple of thousand pounds worth of goods from the family warehouse, things in which he himself had a financial interest, he started in Sloane Street on his own account, and by the time his father arrived home, after a prolonged journey in Holland, he found that his son had opened a house of business,

had arranged the rooms with considerable artistic success, was already financially successful, and was on the way to make himself well known. The father then accepted the situation, and for a while young Marks carried on his business on his own account in Sloane Street. Later on he took a place in Holborn. Then, after his father's retirement, he came back again to the old premises where his brothers and sisters had been born,[1] and arranged with Pickfords, who occupied the ground floor of the premises, to vacate them in order that the whole place might be altered and adapted for the purposes he had in view.

By that time he had made the acquaintance of the eminent architect, Norman Shaw, and had become on terms of intimacy with him, having a profound admiration for his genius. Norman Shaw was originating a form of elevation that was new to London, making considerably more use of woodwork than had hitherto been the case, and planning his buildings very much on the lines of those of the period of Queen Anne. He was at that time residing in Argyle Street, Regent Street, quite close to where Marks was living. Marks set him to work, and in November 1875 a contract was entered into between them by which the whole of the

[1] Marks himself was born in Newcastle Street, Strand.

premises at 395 Oxford Street, occupying a corner block at the top of Chapel Street, were to be transformed, and the result was the first artistic business elevation, in creamy coloured woodwork, which was erected in London in the style of Queen Anne. Norman Shaw shared his friend's antipathy to the ordinary bare window, with its obtrusive façade and its large panes of glass, and the front which was erected at 395 Oxford Street had a window divided by carved wood into small square panels grouped around three circular-headed niches in which specially choice and small objects could be exhibited. The whole was painted in one colour, cream, without any other tint or heightening effect of gold or colour, and the building, when first opened, created quite a sensation, because it was wholly unlike anything that had ever been seen. It was an example of the exquisite taste which had always been characteristic of Marks, and which then, for the first time, showed itself clearly developed under the extraordinary skill and sound judgment of his architect friend, who increased his already high reputation at a bound by the erection of thus unusual and very decorative front.

Mr Robert Norman Shaw has been good enough to search through his father's plans and papers and was able to discover two of the original

documents in connection with the contract, one giving the plan of the ground floor and first floor, and the other the elevation, which, by his courtesy, we are able to illustrate in our End Papers. There Marks set up in business for himself, becoming associated, later on, with some friends who were already in the same class of business, Messrs Durlacher Brothers, and he remained in close friendship with them till the time of his death, a period of forty years.

His trade card was just as original as was the elevation, and it resembled no other trade card that had ever been seen in London. It was executed on a dull gold background, and represented a ginger-jar of Chinese porcelain, decorated with the prunus blossom, standing upon a shelf covered with a maroon-coloured material, and having its lid by its side. In the jar was a peacock's feather, and close by the side of the jar another feather of the same kind, while around on the scroll were words referring to the various things about which Marks was already becoming a well-known expert—furniture, bronze, leather, tapestry, armour, carving, enamels, stuffs, Sèvres, Dresden, Oriental, and Nankin porcelain. The card was designed by no less a person than Rossetti, but it is stated that the letters, "Murray Marks, 395 Oxford Street," were the work of young William Morris,

TRADE CARD DESIGNED FOR MURRAY MARKS BY, IT IS STATED, ROSSETTI, WHISTLER AND WILLIAM MORRIS

From the six original wood blocks

who was already interesting himself in the shape of letters, and who had been introduced to Marks by Rossetti, and the two set to work to originate this very unusual trade card. Another informant tells us that the background of the card, with its series of Chinese star ornaments, was drawn out by Whistler, and if that was the case we have in this interesting trade card a combination of the early work of three notable men. It is perhaps the only case on record in which three men of such importance united to originate a business card. It was printed by means of six wood blocks, and was one of the earliest pieces of accurate colour printing that was known in London. The original box-wood blocks are still in existence, and from them the reproduction in our pages has been made.

For many years business was carried on at these premises, and it was to these rooms that Rossetti and Burne-Jones, Whistler and Lewis Wingfield, and many another important person came. They all of them speedily recognized that they had not to deal merely with a man of ordinary commercial instincts. Marks possessed such instincts, certainly, and was successful in their use, but he had an engaging manner, an extreme kindliness of nature, and a calm judgment that gradually grew more and more accurate, so that speedily he was recognized as

being a different type of man from those about him, one whose intuitive perception was seldom at fault, whose *flair* amounted to absolute genius, and whose taste was irreproachable. Those who first of all came to him as clients remained with him as personal friends, and more and more was he regarded both as an expert of almost unerring skill, and as a man whose friendship was decidedly worth cultivating.

After a while the premises were regarded as unsuitable for ever-increasing demands, and he and the brothers with whom he was then associated, removed from Oxford Street to 23A Old Bond Street,[1] over Langfiers, the photographers, and then to 142 New Bond Street, where, until the last few years of his life, Marks was generally to be seen.

In later years his health did not permit him to be frequently in London, and he settled down at Brighton, where he spent the last few years of his life, and where eventually he died.

Our own connection with him may here, fittingly, be recorded.

One summer afternoon in the 'seventies a schoolboy, on one of his rare and far too brief visits to London, chanced to be strolling down

[1] In 1840 Charles Webb, Gold and Silver Laceman, lived here, but in 1911 Langfier's name first appears, and also those of Mrs Berkeley and Mr Snepp, at the same address.

Oxford Street, when he was attracted by what he thought was the prettiest window he had ever seen, where a tiny blue and white vase glowed near to a big *sang-de bœuf* sprinkler, both of them framed in the creamy woodwork of a small niche.

He stopped and gazed with delight at the sheen of the brilliant colour, and after diligently counting over the few shillings in his pocket and looking once again at the intense clear blue of the vase, he plucked up courage and stepped inside.

Murray Marks was engaged at the further end talking eagerly with an artist about more blue pots, and all around him the schoolboy saw beautiful vases, beakers, and pots of this fascinating blue, with gorgeous examples of deep red and black and gold lacquer.

At length both men turned to him, he faltered out his request, and speedily found that the cherished pot was far, very far, beyond his reach, but the men seemed to be, both of them, interested in his inquiry, and took a pleasure in showing him more blue, such as he had admired.

So commenced an acquaintance; it lasted for a long life-time. It was constantly interrupted. For years the schoolboy and Marks never met, but it was as constantly renewed, only to be interrupted again.

Later on, as the schoolboy became a middle-aged man and a writer, and more than ever a lover of Blue and White, the ancient acquaintance became a friendship, and that friendship, becoming more and more intimate during the final months of the long life, ripened into a close and affectionate attachment and took upon itself a deep and intense character.

The schoolboy is the writer of these pages, the artist, who to his knowledge he never met again, was Rossetti, and therefore it is that these chapters have been written as a tribute of great regard to the memory of the eminent expert, one of the truest, straightest, and kindest of men.

As we have already hinted, Marks' father was an extremely orthodox Jew, and Murray was brought up in the strictest ideas as regards faith and ritual, but during his residence in Germany, and his frequent visits to that country for business purposes, he made a careful study of the works of Spinoza. When in Frankfort he also met Schopenhauer, and being already interested in philosophic investigations, became very friendly with the lonely hermit, about whom, in later years, he often spoke, and with whom he carried on a correspondence which only ended when Schopenhauer died in 1860. He had many vivid memories of him. He referred to

Schopenhauer by a favourite nickname the philosopher had, Jupiter Tonans. He spoke of his love of animals, and his desire that they should receive justice at the hands of men, of the dog that was his constant companion, of his habits of taking long walks when, always accompanied by his dog, he walked exceedingly fast, and talked continually. He used to refer with some pleasure to the fact that Schopenhauer, like himself, was descended from a Dutch family, but that he spoke as excellent English as did Marks, and while fully alive to the extremely high intelligence of the philosopher, Marks did not fail to recognize his strange vanity and the intense hatred of clericalism which distinguished him. He regarded him as an iconoclast, and it always struck him as curious that while the philosopher was so antagonistic to all other religions and summed up his own philosophy in the theory that one had to save one's self, that one must recognise the strength and weakness of one's self in order to be able to act fairly in the world, he yet had a curious lingering regard for Buddhism and wrote much of his later work in front of the figure of Buddha, which was one of the principal objects in his room and before him when he was at his writing-table. Davis Ascher and Gwinner, who wrote respecting Schopenhauer, were both, it is stated, in correspondence with Marks, as

at one time he was one of the very few persons whom the "prophet of pessimism" would receive in what was called his hermitage. One may clearly trace the influence both of Spinoza and Schopenhauer on Marks when one regards his own personal character. He had a clear sense of the distinction of what it was in one's power to do and,—what it was not, and about the latter he never troubled. He was full of a desire to help others, abounding in generosity, and a man of unfailing courage; he believed in the avoidance of disturbing passions,[1] in the eternity of intellectual love, and in a God (hardly a personal one) who might almost be termed an abstraction, the Absolute, as the philosopher would say, equivalent perhaps to the eternal element in the mind. His ideas of immortality, so far as one can ascertain, consisted in a belief in the immortality of the essence in the mind, and he aimed in life at a purity of heart,—happiness under a man's own control and increased by altruism,—love of his fellow-men and a firm control over all disturbing emotions,—and each of these characteristics can, I think, be traced to the

[1] Marks used to say that the celebrated dispute with his publisher, in which Schopenhauer taxed him with unfair dealing, and of which Marks knew all the details, was the only occasion when the philosopher ever came near to losing his temper. He said that really on that occasion it was more of a grim, sardonic irony than an actual loss of temper.

Gray photographer

PORTRAIT OF MRS. MARKS BY ROSSETTI, 1868

Never before reproduced

influence of the two great men whom he regarded as his tutors in intellectual matters. He left his old childhood's faith far behind him, relinquishing all belief in its doctrines or its ritual, and viewed life with a strong, calm philosophy which lasted to the end, so that his final wishes, expressed in the documents left behind him,[1] were that no religious ceremony was to be carried out at his decease, and his ashes were simply to be placed in the urn which he had himself prepared. According to the way in which the majority of us regard religion, he could not be called a religious man, but his life was modelled on sound philosophic lines, and was, perhaps, in many respects the nobler for its observance of what he regarded as truth, on this account.

Marks married a lady of great personal beauty and considerable fascination, as kind-hearted and as generous as he was himself. Her portrait was painted on several occasions, notably twice by Rossetti and once by Sandys,[2] and we have the privilege of giving two of these reproductions in our pages, the picture by Rossetti never having been reproduced before.

[1] The words in his will are thus: "Having been born of Jewish parents this direction (to be cremated) is not to be construed as an expression of my belief in any one religion to the exclusion of any other."

[2] The portrait by Sandys was exhibited at the Royal Academy in 1873.

He had but one child, a daughter, his eventual heir, a lady who possessed talent for music and dramatic art. She was partly educated in Italy, and devoted herself to these arts, prior to the days of her marriage. She gave musical recitations in the manner adopted by Clifford Harrison on many occasions in private houses, and under her *nom de theatre* of Isa Marsden, was recognized as an actress and a singer of repute and ability. She is now Mrs Penryn Milsted.

As Marks became more and more known for his extreme skill and for the *flair* which he possessed in such a prominent degree, he was consulted by many of the chief collectors and by various government departments. His knowledge was in constant demand at the Victoria and Albert Museum, where he was a valued adviser. On many occasions it was his privilege to warn the officials at the Museum when special objects came into the market worthy of their possession, and he was responsible for advising them to purchase the magnificent rood screen, from the Church of St John the Baptist, at Bois-le-Duc, North Brabant, which eventually he acquired and sold to the Museum. It forms one of our illustrations, and is mentioned in the chapter upon Leyland, as it gave the *motif* for the screen which Norman Shaw designed for Mr Leyland's house at Princes Gate. This,

CASKET PRESENTED BY MURRAY MARKS TO THE VICTORIA AND ALBERT MUSEUM IN 1912

Official photograph

although perhaps the chief, is by no means the only thing which Marks sold to the nation, in all cases reserving to himself a smaller margin of profit than would have been his habit, if he had been dealing with a private individual. Indeed, in many instances he went beyond that and presented to the Museum several particularly fine things which the Museum desired to possess, notably a casket from the Church of the Holy Trinity, at Eu, in Normandy, which forms another of our illustrations, and is referred to in detail in the Appendix.

He was always ready to make presents. Every friend whose friendship he acquired can testify to his unbounded generosity, and there are crowds of letters still in existence from different people expressing grateful thanks for gifts made to them from time to time. He was not only generous to the Victoria and Albert Museum, but he assisted many other public bodies by judicious gifts (some of which are referred to in the Appendix), and he subscribed considerable sums of money, usually quite privately, in order to assist in the purchase of other things, where the price asked for the particular object was beyond the reach of the Museum in question.

He was much gratified by being requested to act as one of the three experts who were

asked to attend at the Jerusalem Chambers, Westminster Abbey, in January 1908, to decide whether a cup in the possession of a certain owner, which was said to have been dug up at Glastonbury, was of very high antiquity or not. The owner had a fond idea that he had discovered the cup of the Holy Grail, or at least an object which went back to very remote times and was of the highest possible importance. It was brought to Archdeacon Wilberforce at the Abbey, and a Committee, consisting of Sir Hercules Read of the British Museum, Dr Ginsburg, and Murray Marks, were asked by Government officials, whose attention had been drawn to the matter, to report upon it. At the meeting, Sir Hercules Read said he was perfectly content to leave the question to the expert judgment of Marks, and he in reply stated that he had purchased at the Morrison Collection certain fine examples of imitation Venetian and Roman glass, which had been made especially for Morrison, some of them by Salviati and some by other Venetian glass manufacturers, and he declared that this so-called glass of the Holy Grail so closely resembled the examples in his own possession that he was convinced it was a reproduction by a Northern Italian glass blower. At the same time he presented to Sir Hercules Read, as a personal gift, two of the Morrison

examples for which he had paid a considerable price, in order that he might have before him tangible evidence to support the view which he had taken.

This was by no means the only occasion on which Marks' advice was taken in official quarters, but it was one on which he was not only able to make the matter perfectly clear, but to support his contention by the production of similar objects.

A few years later, in May 1913, he was requested to go to Windsor to report in similar fashion on a statue, and over and over again, objects that were supposed to be of great value, or historic importance, intended for different national collections, were submitted to him, and in almost every case he was able to pronounce so definitely upon them that his judgment was immediately accepted as final.

Perhaps one of the latest occasions on which he took a semi-public position was in 1907. He was one of the chief witnesses in the Charles Wertheimer robbery case, when miniatures and other choice works of art were stolen from the collector's house in Norfolk Street.

Needless to say, in his own business life there were many interesting events and sometimes a romance. He travelled extensively on the Continent, visiting Russia on several occasions,

and especially during the years 1881-83, when he went to many of the smaller towns of Russia and Poland in search of fine objects, and visited houses of private individuals, which had seldom before been open for the inspection of experts. He had many strange experiences, and the accommodation on the journeys in the interior of Russia was often exceedingly rough and uncomfortable. He had plenty of stories to tell of the discomforts of travel (especially on the grounds of cleanliness) to which he was subjected in some of the more remote villages. His little diary, which is still in existence, attests his able business habits, and refers to certain of his successes.

His ability to form a rapid judgment was on one occasion of extreme service to him. According to the accepted story, he caught sight of a small bronze figure in the hands of a dealer in Bond Street, who was, it appears, on the way to ask an opinion respecting it. Marks looked at it and eventually, in his own office, gave it closer scrutiny, forming the opinion that it was a work of high merit by a great master. As a result he was able to purchase it and then set himself to determine where he had seen similar figures, coming to the conclusion that on one of his visits to Siena he had seen several resembling this one, on the great Font by Jacopo della

Official photograph

BRONZE FIGURE BY DONATELLO FROM THE FONT OF JACOPO DELLA QUERCIA IN THE CHURCH OF SAN GIOVANNI IN SIENA

Purchased by Murray Marks in London and now in the Kaiser Friedrich Museum in Berlin

Quercia in the Church of San Giovanni in Siena. He was eventually able to prove that the figure was actually by Donatello and that it had really been at one time on this famous Font. Marks was not able to persuade the Siena authorities to obtain and restore it, although he tried his utmost to do so, and in consequence the figure is now in the chief museum in Berlin.

This was but one example in which unerring skill, aided by the extraordinary memory he possessed, and which was doubtless the result of the teaching at Poland Street Academy, resulted in his being able to determine with definite accuracy the provenance of a work of art.[1]

His later years were, as we have said, passed at Brighton. From very early days he had a great love of the place. He was there as a boy. He always had many friends in Brighton, and as a young man he constantly returned to his favourite town, and during the latter part of his life he took a small house on the Marine Parade—perhaps the smallest that there was on the Parade—and amused himself with fitting

[1] He was intimately concerned in the purchase of the famous twelfth-century Triptych from the Abbey of Stavelot in Belgium, which was the subject of an illustrated monograph by Sir C. H. Read, LL.D., 1910, and eventually passed into the possession of Mr J. Pierpont Morgan. Marks was much interested in this object and investigated some of its history, with excellent results.

it up with Georgian furniture and equipment, so that it resembled in its interior a house of the best period of the Regency. He then set himself to work to collect objects relative to Brighton, prints of Brighton, illustrations of the place, things that had belonged to or were connected with the history of the Pavilion and with the growth of Brighton since the days when it was a small fishing village brought into notice by the erection of the Pavilion and the residence of the Prince Regent, and other choice things suitable for the rooms. The result was in every way satisfactory. The little rooms were not over full, but their contents were of the choicest possible character. In his house in London he collected fine Italian things. There, pictures and decorations were fitting to rooms arranged in Italian fashion, but in Brighton the style was purely English and of the period of the Regency, and there he delighted to gather together everything that he could find relative to the town, which in later years he loved so well. He became a generous benefactor to the Brighton Museum, and presented it with many books, with an entire collection of glass which he had formed, and with other objects, and had he lived longer he would have increased these benefactions.

It was in this house on the Marine Parade

that, after a prolonged illness, he died, ending his days, as he had always hoped to do, in the place which had been to him a second home.

His only literary work, with the exception of the Thompson Catalogue, to which we refer later on, was connected with the great book in which he assisted Dr Bode, and which treats of the Italian bronzes of the Renaissance. He had always devoted himself to the study of bronzes, and during the last period of his life was recognized as an expert of the highest repute, perhaps the leading one in England, and one of the wisest in Europe, on this particular subject. He had always been on terms of close friendship with Dr Bode, and he gave him considerable assistance in preparing this book, and then undertook with the assistance of a friend, Miss C. J. Ffoulkes, to translate it into English and see it through the press. His own work upon it was considerably more than that of a mere translator, as his name appears with that of Dr Bode on the title-page, because a great deal of the information contained in the volume could not have been supplied, save by and through Marks.

He, it was, moreover, who was selected by Mr Pierpont Morgan to assist in the compilation of his catalogue of the bronzes of the Renaissance, and a considerable part of this sumptuous production was Marks' own work, when his unrivalled

stores of information were gladly placed at the disposal of the great collector, and of those experts whom he gathered around him.

The three massive folio volumes comprising the catalogue cost many thousands of pounds to produce, and are generally acknowledged to be amongst the most wonderful and valuable books that have ever been seen. They are certainly without any compeer in the special branch of art to which they refer.

Marks was, moreover, a great lover of books, and prior to 1877 formed an important collection of rare and precious volumes relating to architecture and decoration, gold and silver work, enamel and ornaments.

These he diligently studied and often annotated, while he filled many note-books with a précis of their contents, and then finding that he had locked up a considerable sum of money in them and had made good and full use of their contents by means of his extraordinary memory, so well trained at Poland Street, he sold them all at Christie's in May 1877 and had the satisfaction of benefiting in every way by the auction sale.

II

BLUE AND WHITE PORCELAIN

IT is suggested that few were more intimately concerned in the development in England of the *culte* of Blue and White Nankin porcelain than was Murray Marks. Of course he did not originate its vogue. Perhaps that distinction may be attributed to Whistler, but Whistler could not have formed his collection in England without the assistance of Marks.

Mr and Mrs Pennell, in their work on Whistler, pointed out that the first person in France who was really keenly interested in Japanese Prints, Blue China and Japanese designs, was Bracquemond. A little volume of prints after Hokusai, which had been used for packing some china which had come from Japan, was found by one of the workmen in unpacking the case, and sold by him to Delatre the printer. From him it was acquired by Laveille, the engraver, and from him, so the Pennells tell us, Bracquemond obtained it. This was in 1856. A few years later, to be exact in 1862, a Frenchwoman, named Madame Desoye, and her husband,

opened an Oriental shop in the arcades of the Rue de Rivoli, and it immediately became a place of very popular resort, especially among artists; and the Pennells tell us that Manet, Fantin, Tissot, Baudelaire, Solon and the de Goncourts were amongst the early artist-customers at this little shop. Whistler was also one, and he brought back some Blue pots and some Japanese colour prints to London, and immediately inspired his artist friends with the sense of the beauty of the porcelain of the K'ang Hsi (1662-1722), Yung Chêng (1723-35) and Ch'ieu Lung (1736-95) periods and of its extraordinary decorative value. The artist who fell most quickly before the insidious attack was Rossetti, who immediately began to collect with great eagerness, buying not only Blue and White, but sketch-books, colour prints, embroideries, screens and so on. To these purchases of his we make further allusion in the chapter dealing with Rossetti's rooms.

The only persons who were importing Blue and White china at that time constituted the firm of Farmer & Rogers, who had an Oriental warehouse and sold a little porcelain and a quantity of embroideries and screens, with examples of lacquer work and colour prints. Their manager was Mr Lazenby Liberty, who afterwards left the firm and opened his own business, on the other

side of Regent Street. He in due course gave his name to a particular type of decoration, eventually became Sir Arthur Liberty, and died only last year. Rossetti strolled in one day, made Mr Liberty's acquaintance, and bought two or three of his pieces of Blue china. He eventually sold these to Whistler and introduced Whistler to Liberty.

Passing by the new window to which allusion has already been made, Rossetti caught sight of one or two pieces of K'ang Hsi ware in Murray Marks' possession, purchased them, and then asked whether Marks thought more could be procured. Marks, who had already a great appreciation for this Blue and White china, and who was really the first person in London to expose it under suitable surroundings, with a keen sense of its decorative importance and beauty; was quite ready to do everything he could to introduce the sale of it into England, and having many Dutch connections from whom he could readily obtain whatever Blue and White porcelain was required, told Rossetti that he was quite able to supply him with as much as he wanted. Shortly afterwards he had occasion to go to Holland, and there purchased a considerable quantity, which on his return he offered to Rossetti for quite a small sum, because at that time some of the most beautiful

pieces of Blue and White china could be purchased in Holland for exceedingly low prices. Rossetti was, however, unable to purchase *en bloc* the collection which Marks had brought over, but promised he would bring in one or two friends. He brought in two, Mr Huth and Sir Henry Thompson, both of whom were purchasers, and were speedily bitten with what their enemies called the mania, for collecting Blue china.

Marks made many other journeys to Holland to acquire beautiful examples of Nankin porcelain, and as time went on the finest pieces in the Huth collection and in that of Sir Henry Thompson, and also many of the choicest examples in the world's famous collections, the Garland, the Walters, the Franks, the Grandidier, and especially[1] the Salting Collection, came through Marks, or were pieces that were recommended by him to the various purchasers.

He was one of the first to comment on the extraordinary beauty of the large (ginger) jars decorated with the design of the prunus blossom, fallen on cracked ice ready to dissolve,[2] now

[1] Over two hundred pieces in the Salting Collection, including most of the finest, appear from a list retained by Marks amongst his papers, to have been purchased by George Salting, through him.

[2] Hobson points out the charm of the allegory, the passing of winter and the coming of spring, on these jars; which, intended for New Year's Day, were used for the conveyance of costly gifts of tea and other delicacies.

recognized as perhaps the finest of all decorations of that wonderful period in China, while it was he who strongly recommended collectors to obtain the vases with the design upon them, known as the Lange lijsen, which Whistler translated as "Long Elizas," a word which has passed into common parlance amongst collectors. Many of these, Marks considered as amongst the most notable pieces that had passed through his hands. He had to do with the purchase of perhaps the finest prunus jar that has ever been seen, the Huth example which realized over £5000, and of others which passed into the National, the Salting and other collections. For many years he possessed a superb jar himself which he regarded as exceedingly important. It sold for a very high price after his decease.

It was Marks also, who, in conversation, it is said with Dr Stephen Bushnell, or it may have been with some other Chinese scholar, discovered that the original Chinese name for the deep, violet blue used on early porcelain was Mahomedan blue, indicating that its origin must have been outside China; and Marks always claimed to have introduced this phrase into the parlance of the collector, and to have stated in public, for the first time, that it was the right one to use, with reference to this

particular blue. He realized very early what a feast of colour a great collection of Blue and White porcelain could produce, and from having supplied a few pieces at first to Whistler and Rossetti he became gradually recognized as *the man* who in the early days knew more about such porcelain than anyone else in London and as the recognized authority on the subject. His own special delight was in Blue of the Wan Li period (1573-1619), often found mounted in silver, and he was also a profound admirer of Powder Blue (Ch'ui Ch'ing).

We have alluded to Sir Henry Thompson as one of the persons who in early days began a collection on the advice of Rossetti. Sir Henry Thompson (1820-94) deserves special notice in this respect. As is well known, he was a leading surgeon and specialist, and he, it was, who operated, with considerable success, upon Leopold I., and also in an operation which was fully successful upon Napoleon III., although unfortunately the Emperor's strength did not persist, and he died shortly after it had taken place. Thompson was a man of very varied attainments. He was an astronomer of no mean repute, and a generous benefactor of astronomical instruments to the Greenwich Observatory. He was an artist who exhibited on several occasions at the Royal Academy,

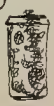
35, Wimpole Street W. Jany 19 77

Dear Mr

Are the china is now back - I think Whistler'd draw one or two of those fine oval jars:
small
" long
Elizas'
with open tops not covered.

If so the Dog Fows. set -

Very fine "Lily" (?) jar & cover.



Those rather rare mystical "eye" bottles

Very very fine Hawthorn plate

Others ditto

Some fine Vases & bottles

Six sided ditto

Of wh I have a series of some 7 or 9. Am I to have the Dragon jars. 2 pairs:

a fine set of dark blue crackle seven bulb or beaker vases

A very fine small bowl & cover with a cupid on it

small fine 1 2 jars & 2 bottles.

Looking over, I've several others & I think are better than some for sale for. Had I not better pick out a few some morning & then we both look them thro' together? In great haste

Yrs faithfully

H Thompson

H. M. Marksby

FACSIMILE OF SIR HENRY THOMPSON'S LETTER TO MARKS, JANUARY 19, 1877
Slightly reduced size

and especially in 1865 and from 1870 down to 1891, and the painting he sent in in 1885 represented some of his own Blue china. He was an ardent supporter of cremation, and was practically the founder of the Cremation Society, in 1874, the first Society to take up cremation seriously in Great Britain.

He will always be well remembered by reason of what were called his Octaves, little dinner-parties (at 38 Wimpole Street) which commenced in 1872 and numbered over three hundred in all. On these occasions he had eight courses, and eight guests, and the dinner was at eight o'clock, and he gathered around him from time to time all the most notable and interesting people in London.

From quite an early date Thompson became interested in the collection of Blue and White china, and his acquaintance developed into friendship, so much so that eventually Marks was able to regard him as one of his special intimate and most confidential friends. Thompson put unbounded confidence in Marks, who not only selected every piece of his collection, but also catalogued and arranged it.

Marks was responsible furthermore for an important entertainment which was given in May 1878, and which took the form of an exhibition at 395 Oxford Street of all Sir Henry Thompson's

Blue and White Nankin porcelain, prefaced by a private view on Tuesday evening, 30th April, at eleven o'clock at night, which was attended by the chief artists, dramatists, and actors, and by many notable people in London society. A very *recherché* supper was served by Scott's on wonderful Blue and White dishes, which formed extraordinary foils of colour to the rich pastries, glowing lobsters and wonderful jellies which formed part of the menu on that occasion. Marks planned out with some degree of special care that all the dishes should be of such rich colour as to be well set off by the Blue and White on which they were presented.

The private view cards for the exhibition of the 1st and 3rd of May were sent out far and wide, and everybody who was anybody came on that occasion to Oxford Street to see the Thompson collection, and then the desire to acquire similar examples spread very rapidly. Marks retained with great satisfaction a bundle of the acceptances from the Dramatic profession, and we illustrate in these pages one in pictorial form, which was sent by Sir Herbert Beerbohm Tree, then known as Mr Herbert Beerbohm. It is a clever drawing, representing Marks holding out the invitation to various artists, who can be identified, and who are coming forward to accept it. Amongst

THE REPLY FROM MR. HERBERT BEERBOHM (AFTERWARDS SIR H. BEERBOHM-TREE) TO THE INVITATION SENT TO HIM BY MURRAY MARKS

The hand is of course that of Murray Marks. The first group is that of the Duke of Beaufort and John Toole, the second of Tom Thorn and David James, the third depicts Sir Henry Thompson and H. S. Leigh, the fourth person is Arthur Mathieson, the group behind him is of George Durlacher with either Irving or George Grossmith, and the person on the stairs is Arthur Sullivan. These names are taken from the letter written to Marks by Sir Herbert Beerbohm Tree on Jan. 30, 1907, conveying his recollections so far as he could recall them.

the letters of acceptance appear those from Toole, George Grossmith, Val Prinsep, Lewis Wingfield (Marks great friend and helper in the Green Room Club), David James, Johnson Forbes Robertson, Bancroft, Fred Terry, John Hollingsworth, Charles Wyndham, W. Terris, Harry Paulton, old James Fernandez, Savile Clarke, Julian Hawthorne, Hawley Smart, Sir J. E. Boehm, Llewellyn Jewitt, Jack Barnes, and many others.

The invitation card, which we also reproduce in these pages, gives clever representations of Whistler and others.

This invitation card, which is very rare, itself merits some further description. Its draughtsmanship, although clever and attractive, is yet weak, and betokens the hand of an amateur, but it seems impossible to decide whose work it is. The principal figure in the group—the man standing by the mantelpiece—has always been declared to represent Rossetti. Marks himself said he believed it was intended for a portrait of the artist, and in a letter to us he says, " Rossetti is represented on the invitation card." If so, it is by no means a good likeness, as Rossetti wore a beard, and this is hardly noticeable in the drawing, but if one compares it with the portrait of Rossetti (see page 61 of Marillier's book) by himself, executed in 1855, there are

certain resemblances, notably in the drooping moustache and the large expanse of forehead. It has been suggested that the portrait was intended for Sir Henry Thompson, but his son, Sir Herbert Thompson, does not think this is the case, and adds, " as he never smoked a pipe in his life, nor in my presence at any rate ever drank a drop of beer (*vide* pipe in hand and tankard on mantelpiece), I feel sure he would not have allowed it to go forth as representing himself as far as he had any word to say in the matter." It has also been suggested that the figure was intended for Marks. It is certainly a little like what he then was, although much taller, but it does not seem very probable that a portrait of Murray Marks would occupy quite that position on the invitation, and, moreover, there is no other person in the group who is in the very least like Rossetti.

We imagine, therefore, that it *may* have been intended for Rossetti, but the amateur draughtsman has been wholly unsuccessful in catching the likeness. Sir Sidney Colvin, in fact, in a letter states : " I suppose you are right, but if it is meant for Rossetti it isn't a bit like him—not only unlike him in the shaven chin—Rossetti always wore a short, square beard—but in height, carriage, and expression."

There is no possible doubt as to the identity

395 Oxford St W
Mr M Marks requests the honour
of the company of
at a special private view of
Sir Henry Thompson's collection of
Blue and White Nankin porcelain
on Tuesday evening April 30th
R.S.V.P.
at 11, o'clock

INVITATION CARD TO THE EXHIBITION OF SIR HENRY THOMPSON'S COLLECTION OF BLUE AND WHITE PORCELAIN AT 395 OXFORD STREET, LONDON, ON APRIL 30, 1878, WITH PORTRAITS OF WHISTLER AND OTHERS

From the very scarce original

of the man with an eyeglass entering the room. Clearly this is Whistler, and easily recognized as a portrait, and in this attribution all the critics agree. Mr Fairfax Murray suggested that the figure at the piano was probably intended to represent Leyland, who did play on the piano,[1] and whose proportions it almost exactly reproduces. A correspondent, who knew both men well, is inclined to think that it might represent Morris, but it is absolutely certain that this is not the case, as it has little resemblance to him, and Morris not only did not play but had a particular dislike to the piano.

The figure, although a bulky one, is not large enough for that of Val Prinsep, whose name also has been suggested by another contemporary.

The man at the table eating oysters is, we believe, Howell, to whom is devoted a special chapter in this book, and whose hairless face, when compared with his portrait in this book by Rossetti, is certainly suggested on the card.

The three seals to the document are clearly those of Sir Henry Thompson, Whistler, and Murray Marks. Sir Herbert Thompson says that the monogram of the letters H.T. must not be taken as a signature but is merely that

[1] In Whistler's cruel caricature of Leyland, done in a fit of bad temper and called The Gold Scale, Leyland was represented playing on the piano.

which, printed on a label, was attached to the bottom of every piece in his collection of Blue and White. Moreover, he adds, that his father was not "intimate with Whistler," although "they collaborated in the catalogue," and he is sure that "he had no hand in the drawing." It will be conceded that all the portraits are more in the form of suggestions than actual attempts at a likeness, Whistler alone excepted, and it is curious that the anonymous draughtsman, whoever he was, should have been so strikingly successful in one case only.

Of greater and more prominent importance, however, was the catalogue which Marks prepared for Sir Henry Thompson in 1878, and which was issued in May by Ellis & White, of 29 New Bond Street, the first catalogue of a collection of Blue and White to be printed. There were only 220 copies of it, of which 100 were for private circulation and 120 for sale. The drawings in it are declared on the title-page to have been "by James Whistler, Esq.," and "by Sir Henry Thompson," Thompson having been responsible for six of the plates, Nos. II., V., VII., XI., XV., and XXII., and Whistler for the remaining twenty-one. On the twenty-six plates, fifty pieces were illustrated. The letterpress was compiled by Marks, who wrote the preface, and catalogued the 339 pieces, which are described

FROM ONE OF THE PLATES OF ETCHINGS BY WHISTLER DRAWN FOR THE SIR HENRY THOMPSON CATALOGUE OF BLUE AND WHITE PORCELAIN

in sixty-seven pages. The volume was bound in a special binding, tooled white on gold leather, and with white leather back and corners, the decoration of the white tooling being derived from that of the prunus blossom on the large blue ginger jars.[1]

The illustrations are remarkable. Whistler prepared for Marks half a dozen sketches, showing the way in which he would suggest the book should be illustrated. None of these sketches were actually used in the book itself, in fact, they do not represent actual pieces, but were sketched by Whistler, from his own memory, of what the porcelain was like, and with adaptions from certain pieces, which were at that time in his own collection, but they were drawn with that extraordinary facility which he alone, at that time, possessed, and the whole of the modelling was done with the brush, there being no shadows or any attempt at relief and the draughtsmanship carried out thoroughly in the Japanese style. To use Marks' own words, " Even in their black and white the original colour and glaze are indicated." The little panel of these drawings, a very precious thing, remained in Marks' possession until his decease, and was sold in his sale at Christie's in July 1918. It is illustrated in

[1] The collation of the book is i-vii and 1-67, with twenty-six plates.

these pages. The water-colour drawings actually made for the book passed out of Marks' possession into the hands of a well-known collector, and realized a very high figure. So high a price was, in fact, offered for them that Marks felt he was unable, with any ideas of economy, to retain them in his own hands. From Whistler's drawings etchings were made to adorn the catalogue, and it is universally considered that no illustrations of Blue and White vases had ever, up to that time, been prepared which in merit at all approached this extraordinary production of Whistler. Sir Henry Thompson was himself no mean draughtsman, but there is a hardness and want of Oriental character about the half-dozen plates for which he was responsible, which was wholly absent from the sumptuous wash drawings executed by Whistler and which gave to this precious book a very considerable importance in the history of Art. One of our illustrations, the letter which Sir Henry Thompson wrote to Marks, suggesting which pieces should form the subject of some of the Whistler illustrations, will show how cleverly the great surgeon was able to represent, by a few strokes, the effect of his pieces of porcelain, but Whistler never did anything which was more clever and more thoroughly Oriental in its feeling than were the drawings which he executed for the cata-

Gray photographer

WHISTLER'S DRAWING OF CHINESE PORCELAIN PREPARED FOR SUBMISSION TO SIR HENRY THOMPSON, AS A SUGGESTION FOR THE ILLUSTRATIONS IN HIS CATALOGUE

logue. The etchings do not do full justice to the wet quality of the water-colours, but on the whole they represent them exceedingly well. Marks' description was not, perhaps, quite as full nor as detailed, as a description would be at the present day, because not so much was known about the collecting of Oriental china at that time, nor had the accepted nomenclature come into force, but it is simple and dignified and clear, and little more is required in a catalogue, while his introduction is just such as was needed to present the subject to the reader who was already interested in it.[1]

We have in our possession Norman Shaw's original drawing for one of the frames which

[1] Our own copy happens to be a unique one, presented to us by the author and specially bound. It contains his own corrections in case the book was ever to be reproduced, and also some writing in Whistler's hand, because it is composed of an original set of proofs of the letterpress and the etchings made up, mounted and bound, specially for the purpose.

In the letter written some ten years ago, when he was presenting the book, Marks cleverly paraphrased the story about Whistler and Velasquez. He said, " The other day a friend of mine expressed regret that he had not acquired a copy of the catalogue by myself and Whistler; to which I replied, ' Why drag in Whistler ' ? "

Perhaps the correct rendering of the original story is thus :

" I only know of two painters in the world," said a lady enthusiast to Whistler, " yourself and Velazquez."

" Why," replied Whistler in his sweetest tones, " why drag in Velazquez ? "

A friend later on asking him if he said this seriously, Whistler replied, " No, of course not. You don't suppose I couple myself with Velazquez, do you ? I simply wanted to take her down."

were erected at the end of the room for the display of Thompson's pots and plates on this memorable occasion, and those who were present, especially on that wonderful evening when the porcelain was shown, are never likely to forget their experience. One artist who was a guest has never tired of describing the effect, especially of the lobsters and cray fish, on the great blue dishes, and of the extraordinary dexterity with which Marks had made what was, to a certain extent, an ordinary supper, into an absolute feast of splendour of colour, and so by his own wonderful taste greatly enhanced the beauty of the scene.

At this supper an eminent critic, who was referred to by Mr Webber in his book on James Orrock, overflowed, it is stated, with enthusiasm. "He saw nothing," says Webber, "he could converse about nothing, but this translucent blue. 'Look at that,' he exclaimed, as a servant approached, carrying with extreme care, as he had a right to do, a magnificent dish of the true brand, 'Could France, could England produce anything like it? Observe the effect of the exquisite pink (which by the way was smoked salmon) on that lovely blue.'"

On this same occasion Rossetti is said to have noticed a piece of blue with which, hitherto, he had been unacquainted, and utterly careless

concerning the contents of the dish in question, turned it upside down in order that he might more carefully examine it.

Almost exactly the same story is told of Rossetti when dining one night at Whistler's house, where a plate is said to have been served to him which attracted his attention. It is quite possible that his enthusiasm led him to do this twice—he certainly did it in 1878 at the Thompson show, and Marks remembered very clearly the episode. Very likely he repeated the same performance at Whistler's house.

The Thompson collection of Blue and White was sold at Christie's in 1880, and many of its choicest pieces returned into Marks' hands.

Rossetti's collection Marks purchased after his friend's death, paying about £700 for it, and the original catalogue of the pieces he made at that time, is still in existence.

Whistler changed many of his pieces, time after time, for examples of finer quality or richer colour. Some he gave away and others were sold on the various occasions on which he was in difficulties, but he invariably started collecting again and equally invariably came to Marks for advice, so that when Whistler's china was sold at Sotheby's in February 1880 and again when his silver and a few fine pieces of his Blue China were exhibited after his death by the

Fine Art Society in Bond Street, Marks was able to recognize all the best pieces as old friends, and declared that some of them Whistler had bought two or three times over.

There are letters from Whistler relative to Blue china amongst the Marks' correspondence, and they also allude to various drawings which Marks purchased from the artist when he was living in Chelsea.

In one of them, written from Leyland's house, Speke Hall, near Liverpool, he refers to a Nocturne in Blue and Silver which was just finished, and advises Marks to go and see it in the drawing-room at 2 Lindsey Houses, Cheyne Walk, as he is sure he will admire it. He goes on to say: "It is a sea piece—large—and I think it one of my very finest, perhaps the most brilliant. Fishing smacks, putting off at night —moonlight—I want three hundred guineas for it."

"There are three paintings in the room," he adds, "but the one I mean is on the floor, leaning forward. Don't touch it or it might fall over, unless they have hung it. Go and see it whether you are wishing to buy or not. The other two smaller Nocturnes on the wall are not finished."

One letter, dated 29th December (1873 ?), we reproduce in facsimile as the Butterfly signature

Dear Mr. Marks — Come down here tomorrow morning at about 11 or 12. and take your Drawings — They are finishing —

Bring a lot more plates and take away the old ones — and I will put them right through for you this next week — I think enough you would bring me also £20 — on account — at this Xmas business they would come in very handy — and tomorrow morning would really materially be of great use —

Your Drawings I think you will find much more valuable than you expected —

Yours truly
Jas. McN. Whistler

Friday — 29. Dec

2 Lindsey Houses — Chelsea Walk (Chelsea.

FACSIMILE OF WHISTLER'S LETTER TO MARKS, 29 DECEMBER [1873?]

is very characteristic and has really a faint resemblance to Whistler's own mocking, half-contemptuous expression.

The Nocturne in Blue and Silver was unsuitable in size for Marks' drawing-room and so, in lieu of it, he bought other drawings from Whistler, and the artist eventually presented the sea piece to Mrs Leyland. It was to be seen in the first exhibition in the Grosvenor Gallery in May 1877.

The very word "Nocturne" Whistler owed to Leyland, so we learn from an article on him by Leyland's son-in-law, Val Prinsep, in which he quotes from a letter Whistler wrote to Leyland thus:

"I can't thank you too much for the name Nocturne as the title for my moonlights. You have no idea what an irritation it proves to the critics and consequent pleasure to me; besides, it is really so charming and does so poetically say all I want to say and *no more* than I wish."

The Butterfly signature, which had been in use some nine years when the letter we reproduce was written, Whistler really owed, it must not be forgotten, to a suggestion made by Rossetti. Marks well remembered the storm there was in Rossetti's studio over the Princesse du Pays de la Porcelaine (see Leyland chapter) because the first client who offered to buy it before Leyland

saw it, objected to Whistler's signature on it, which, he said, spoiled the composition. Rossetti, to smooth over matters, drew a sort of Eastern cartouche with Whistler's initials in it, and suggested he should use that instead. Whistler developed the idea and so the butterfly came into existence.

III

DANTE GABRIEL ROSSETTI

THERE were no episodes in his life of which Murray Marks was more proud than those which connected him, in very intimate fashion, with Rossetti. He carefully preserved most of the letters he had from that artist, and regarded the friendship he had with him in the sense of a high honour. Marks himself was a peculiarly modest man. He took a very simple view of his career, and when, during the last few days of his life, he asked the present writer to undertake to issue, for the benefit of his friends, some short notice of him, his words were, "It is not I that have done anything of special importance, but I have known some very interesting people, and I think that some of the letters I have preserved would be of interest to my friends." On another occasion, referring to the same subject, he said, "Say as little about me as you can, and as much about the men who have honoured me with their friendship, as is possible."

Marks first met Rossetti in 1861, but did not

come into intimate contact with him until a year or two later on, and when he gave some information to Mr Byron Webber, in 1900, at the time when he was writing his two-volume work on James Orrock, tried to recall the circumstances under which he really made the painter's acquaintance in 1864. "I do not think," said he, "I was ever so impressed by anybody in my life. As I looked at him entranced I thought of Shakespeare. He was the most amusing and at the same time the most intellectual man I ever met. He told me he wanted some Blue china. I promised to comply with his request. I also accepted his invitation to call and see his collection. I called. Well, it was a poor collection, and consisted chiefly of the common stuff which was to be picked up in London at that time. We did not talk about Blue china to begin with, but a picture that was on the easel at the time. The Venus Verticordia arrested my attention, and almost took my breath away. Our arrangement was soon made. I was to collect him some of the finest examples, 'and then,' he added, 'I will send you a good buyer, but I must have the first pick.'"

In this way commenced an acquaintance which quickly ripened into friendship. Just at first Marks tried to keep the business connection apart from the friendly intimacy, and when

writing to Rossetti on matters that were purely of a business character he adopted formal methods, reserving the more friendly manner of writing when the questions were simply those of an intimate character. This went on for a while, in fact, for a few years, but one of the letters which Marks kept, and which Rossetti wrote him on the 14th February 1868 with reference to a picture called Tibullus, to which we allude presently, Rossetti says: "Now do be a good fellow, and address me, when writing for the future, in a more friendly and genial form. Business relations are all right enough, but we have known each other long enough now to be *at all* times on easy terms. Pardon my saying this. I know your meaning is of the kindest."

From that moment the acquaintance ripened into a friendship, and Rossetti was never tired of seeing Marks, of entertaining him, and of discussing with him all the various matters that interested both of them. Marks often spoke of Rossetti's personal appearance, described his long hair, his curious "slopperty" walk—to use Marks' own expression—which he used to say, reminded him of that of a sailor, and the manner in which he used to stand, with his legs rather widely apart, both hands in his pockets, his tie flaring out away from his collar, his hat pushed off on the back of his head, his rather high cheek

bones rosy with colour from his excitement, his hands quick in movement, and his dress marked by an utter carelessness both of cut and colour and style. He pictured him very vividly by this description, so clearly that one almost felt one saw Rossetti standing in his characteristic attitude. Marks used also to refer to Rossetti's long fingers, and to his habit of twisting them about as he was talking, and here it may be perhaps well to mention that Rossetti is said to have told a friend that he knew in a moment when he saw Marks that he was of an artistic temperament and a man of fine taste, because of the extreme beauty of his hands. Whether or not the hands are so completely an index of the character as Rossetti seems to have implied, Marks did possess unusually beautiful hands, like those of a sculptor and quite worthy of notice.

As has already been mentioned, Rossetti came to Marks for Blue china, and then on one occasion, when he found that he was unable to purchase some of the fine vases which Marks displayed to him, he brought along a buyer who could afford higher prices than he was in a position to give, undertaking, however, as just mentioned, that he was to see the porcelain first, and pick out any piece that he could afford, before Mr Huth—who was the person he intro-

Gray photographer

PORTRAIT OF MRS. MARKS BY ROSSETTI, IN RED CHALK, 1868

Never before reproduced

duced—had an opportunity of purchasing it. Prices of Blue and White china were then exceedingly moderate, but even at these moderate prices Mr Huth was not always prepared to purchase at what he considered was a high price. Marks said it was characteristic of Mr Huth that he never asked the price, but as a rule, with one exception, paid the sum that was invoiced. Once, however, he saw a ginger jar, for which he was charged £15, and considering it to be very expensive, he was rather disposed to return it. Marks persuaded him to keep it for a while, but at length it did come back, and later on Marks remembered that it was sold to a Mr Andrews for £300. Huth picked out some extremely beautiful pieces, and one of the earliest letters that we have from Rossetti is dated the 3rd August 1866, and in it he writes thus :

" My dear Marks,—I went yesterday to see Mr Huth's hawthorn pot at Kensington." [It may be interpolated here that " hawthorn," as the name for prunus blossom, was of Rossetti's invention, was very suitably applied to the decoration on the jars and has been in constant use ever since Rossetti's time.] The letter goes on to say, " and really after that I could not become the possessor of the one you brought

me, good as it is. I cannot afford to hate a fellow creature so much as I should, the owner of the other one. If there is another like it in the world, I will gladly give what was given for that." He then adds, with regard to another subject, "On second thoughts you had better not send for the drawing, as it is in red chalk and very liable to rub. The side measure is 12 by 17 inches. Let Greene know this and send the frame here when made. I will fit the drawing in myself.

"Yours faithfully."

In November 1866 Rossetti wrote thus to Marks:

"My dear Marks,—I hear of a wonderful Chinese sale going on at Christie's presently, probably you know, but in case not, I mention it. I don't know if there are Blue pots, but if very fine I should like to buy.—Yours ever,

"D. G. Rossetti."

The only other letter of that year was one dated 15th March, in which he thanks Marks for sending on some Blue and White cups and for a name which he has given him concerning some china which, says he, "was new to me."

In the following year, 1867, we have other

letters. He writes on a Sunday, without giving a further date, from 16 Cheyne Walk, thus :

"My dear Marks,—Probably you know there is a sale of a great deal of Nankin at Christie's on Wednesday, days of view Monday and Tuesday. I see in the catalogue Lots 134, 159, 160, 161, 164, 190 and 207 attracting my special curiosity. The description of some of these suggests a match to my dinner-set. I shall try and look in to-morrow or next day myself, if I can, but this is always uncertain." He then refers to another sale, that of the well-known author of the book of Porcelain, and says : "I cannot get to the Marryat sale, but seeing a catalogue since, I perceive by woodcuts there was a small hawthorn beaker and a fine, deep dragon dish. Do you know anything of them ?"

There are other letters of the same period, but the information they contain is not particularly interesting. In one letter he writes to Marks to say that he was wanting some stamped leather as a background for a figure, and if he was unable to obtain genuine old leather he would put up with some artificial. In another letter he writes to inquire whether Marks purchased the "Lotus dishes and plates at Christie's," pieces of porcelain which evidently interested him very much but which it is not easy now to trace. He refers to

them in more than one letter. Again in another one he asks whether Marks possesses a metal casket or a reliquary that he could lend him, because he wants to use such an object in one of his pictures, and then goes on to say that if Marks goes to Brighton he is anxious that he should see some Chinese furniture there that was for sale and make a list of it. It is of interest to find how constantly Brighton crops up in various letters either to or from Murray Marks. He himself went there as quite a boy, and he appears to have returned there on several occasions with increasing delight, and finally it was there he died.

Just at this time Marks was financing Rossetti to a certain extent, that is to say, he was accepting some of Rossetti's bills and getting them discounted with a friend of his, to endeavour to help the artist to raise some money for the purchase of canvas, frames and so on. Then, in the following year, we come to an allusion to the picture Tibullus, which is probably that entitled "The Return of Tibullus to Delia," a subject which Rossetti painted twice, both in water-colour, in 1867 and again in the next year. He made numerous pencil studies for the picture years before, Mrs Rossetti, then Miss Siddall,[1] sitting to him for the figure of Delia.

[1] Rossetti married her in 1860 and she died in 1862.

The water-colour was 18½ by 22½ in size, and was recently in the possession of Mr Charles Fairfax Murray. He also at one time owned the replica painted in 1868, but that passed from his hands to those of Mr C. S. Goldman.

Whether the Tibullus was started from a suggestion made to him by Marks is not clear, but there is more than one reference in the correspondence to it. On the 14th February 1868, in the letter just quoted with reference to more familiar address, Rossetti starts with the remark, "I will take up the Tibullus again at once and send it you as soon as possible, I hope perhaps at the end of next week," implying that Marks was going to dispose of it for him. In the same year, a few days later, in a letter without definite date, he writes again thus:

"DEAR MARKS,—On taking up the Tibullus I find it will be impracticable to do anything to any purpose to it till Mrs Morris's sittings are over, which will be before many days, when it shall be my first job to follow."

On 20th February 1868 he wrote to Marks that he was working at it and that it "will be done in a month." A short allusion to the same work occurs in another letter in which Rossetti states that he was still working at the Tibullus and that it would be done in a month. It is clear from

the lists of Rossetti's works that the picture was actually completed in 1868. The other letters of 1868 all relate to purchases or loans. In one he writes that he is wanting a chest and that he is coming in to see whether Marks knows of anything suitable. In another he asks Marks to send him "a lanthorn," and says that he wants a gong, and again, "a dinner service, good and not too dear." In another he asks for a brass basin and ewer, and as to this basin we allude a little later on. In the same letter he refers to some matting he was wanting for his studio, while yet again in a letter of the 18th February 1868 he asks Marks to try to borrow a particular cup he was anxious to introduce into a picture, and which, to the best of Marks' recollection, was the cup which Rossetti painted in "The Loving Cup," although, said he, it was just possible that the reference might have been to the chalice which Rossetti placed in the hands of the damsel of the Sanc Grael.

Meantime the rage for collecting Blue china waxed stronger and stronger; and Rossetti and his friends had absorbed almost all the best pieces that Marks had got, and so he decided that he would go to Holland and get more. Rossetti wrote to him on the 28th May 1869:

"My DEAR MARKS,—As you are going to

Holland could you try and get me two thimble-shaped lids for two little round pots I have which I value, but which are ruined for want of lids. I suppose among all the breakage of good things there are plenty of good lids which must remain widowed. The size I enclose is that of the unglazed space at the top of the pot left to receive the lid. The hole is the neck of the pot which (the neck) is half an inch high. It would be well, would it not, to lay in a stock of good lids.

" Ever yours."

This sight of this letter recalled old memories, and Marks remembered searching through scores of pieces of Blue china at a warehouse in Holland, in order to find the lids that Rossetti wanted; and never would he forget, said he, the delight with which he was able at last to find two little thimble-shaped covers almost exactly what were required, and both matching each other, nor Rossetti's excitement at finding that he was to be supplied with almost the identical things that he required. Marks did take the advice that Rossetti gave him on this occasion, and brought back a number of spare lids, finding them exceedingly useful later on.

There are other letters of the same time. In one Rossetti speaks of wanting some velvet

curtains to introduce into a picture. Another letter refers exclusively to a frame[1] which Marks was to have prepared for him for a picture called "Fanny's Picture," and evidently that of Mrs Schott, then Miss Fanny Cornforth[2]; and a third speaks of the tent which he had erected in that long garden at the back of the house in Cheyne Walk, in which he kept his strange pet animals,[3] and said that he wanted some matting to put down in it. In yet another he refers to a sofa that he was anxious to have repaired, and asks Marks to look up the man Bartlett, who had to do the work, and tell him how to carry it out; and in one of these letters written on 16th August 1869 he complained that he was so "completely fagged" out by reason of the heat that he could not work. He was in the habit of consulting Marks about all kinds of odd things. His bath leaked, could Marks recommend a plumber; he had broken his hot-water plate and wanted another, had Marks ever seen any; while several of the letters are also invitations. "Come and dine with me," says he, "and talk over matters," and on many occasions

[1] This frame was to be sent to Clement Heaton (1824-82), the decorator, who was to paint on it an inscription and some ornaments in colour.

[2] Painted in 1862, circular 10 inches in diameter.

[3] One of these was a Chinese dog named Gyp that Marks bought for Rossetti, but he was so noisy that Rossetti sent him back.

Marks was able to respond to the request and go to Cheyne Walk, where they had long and pleasant evenings together. Sometimes Dunn and Howell also were there.

In 1871 Rossetti went to Kelmscott, and some of the letters which Marks preserved are dated from that place. In one of them he says he wants some curtains and some carpet, and will Marks find some and have them sent down. In another he refers to some tiles, a table and a stove that he was wanting, and begs Marks to look up these for him. In a third, written in May 1870, he tells his friend with great delight that Leyland has given him a pot and Marks was to find the lid. He was fairly sure that Marks had already a lid that would suit him, and it was one of those to which we have made allusion a little earlier that Marks had brought over with him from Holland. Then there is an interesting letter, written in July 1871, in which he begs Marks to come and see him:

"My dear Marks," he says, "would you be disposed to look me up here for just a day or two. If so, suppose you come down by the 2.15 train from Paddington to Lechlade to-morrow (Wednesday) and telegraph me to expect you. There is midway a quarter of an hour's wait on the same platform at Oxford, from which the train

goes on to Lechlade. I want to ask you about bidding for something at Christie's next Saturday, and we might talk of a thing or two besides perhaps, if it fell in the way, and I've some drawings to show you. If you cannot come I will write you about the sale matter. Ever yours." And then, in his characteristic fashion, he adds a long postscript. "I do not think it probable Dunn could come, but if you liked you might look him up or telegraph him to meet you at the station. I could get you met by a trap at Lechlade station. If you can't take the 2.15 train you might take the 5.20, which would bring you to Lechlade 9.40 and waits three quarters of an hour on the way at Oxford."

The very same day Rossetti sent a second letter to his friend:

"DEAR MARKS,—Here is a second letter to-day. A thing I absolutely need here is a convenient writing- or drawing-table easily moved about the room. It should be of the Pembroke kind, more or less firm, very moderate in size, with a flap or flaps (*one* I should think best) which would be used or not at will and going on castors. You know doubtless the sort of thing I mean. The flap is much better when it goes on a bracket, not on an odd leg, which invariably collapses when one moves the table, and sends

every d——d thing flying. I would be greatly obliged if you would get one for me, pretty if possible, without delay, but if not, then of any bearable degree of ugliness, and get same forwarded to Farrington Station. I would send cheque whenever necessary. I am as yet uncertain," he goes on to say, "about the use or not of the Genoa velvet curtains, as everything here is chaotic. What I want is a thing strictly for use and as cheap as is consistent with goodness. I do not want a dandified ornamental piece of marqueterie, if inlaid it should be of the simpler kind. With thanks beforehand,

"Ever yours."

We once asked Marks whether he was able to accept this particular invitation. "Oh, Lord, no," was his reply. "It would have meant a whole day away from London, and just at that time I was far too busy. I got his table, however, or rather, I suggested two to him, but before I could send them off another letter arrived, and that was as follows :

"'*Wednesday*,
THE MANOR HOUSE,
KELMSCOTT, LECHLADE.

"'DEAR MARKS,—Many thanks for all kind trouble. I think I had better have the two square tables, one mahogany and one satinwood.

I therefore enclose cheque, £5, 10s. They had better, when sent, be addressed to Mrs Morris, Farringdon Station, Berks (to be called for). Please notice the *d* not *t* in Farringdon, and my own correct address for writing, as above. No county is needed. This place is a desert or an Eden, whichever you choose to term it. The house and its surroundings are simply delicious, the country rather flat and uninteresting, except walks by the river, which are a little impeded at present by the floods. The weather is so hot that I wear a blouse indoors and a wrapper out, and have given up waistcoats. I suppose those who supply the tables will undertake to send them off without trouble to you. Thanks again.

" 'Ever yours.' "

On receipt of this letter Marks said he fled round to the shop where he found the tables, begged that they might be sent off at once, and then in a day or two he got the following letter from Rossetti, dated 23rd July 1871 :

" DEAR MARKS,—*What* a man of business you are. Your card this morning left me in despair. However, by some legerdemain the things have reached to-day, which is soon, considering they were sent off on Monday with no station named in the address. When I sent the cheque I mentioned particularly that ' Farringdon Station,

Berks,' was the address for packages and the other for letters, Lechlade being the post town, whereas the package was labelled Lechlade with no Farringdon at all, and you had actually put Farringdon at the end of the post-card address this morning. So having told you of your enormities, let me thank you for your trouble in the matter and proceed to give you some more, to the extent of asking you, when passing, to have the other mahogany Pembroke table you told me of (the oval one) sent to Cheyne Walk, for which purpose I enclose a cheque, £1, 10s. The one I have here is very cheap at that so I should like to have the other if equally good. It is just what I want in my London studio. The satinwood table is a very pretty one but hardly so cheap as the other in proportion to its merits. However, I suppose it is a sort of fancy goods and therefore at a different tariff.

"I am getting in something like order here and to something like work, though of course work is not my chief aim in a country holiday. The weather is provokingly changeable.

"Very truly yours."

Marks was really not to blame in the matter of the despatch of the goods. He only looked out the tables at a shop near by, where he wrote the address for the man to copy.

About Kelmscott Rossetti at times waxed enthusiastic.

In one letter which he sent to Marks about a certain ottoman he had bought from Heals being sent to Farringdon Station, after begging Marks to look in and see that it was sent, as it was much needed, he adds :

" This is the loveliest place in existence.—Yours very truly,

" D. G. Rossetti."

In 1874 there were some further letters received from Rossetti, mainly about some pictures. On the 8th June Rossetti wrote and asked Marks to come down and spend the day with him and talk over an ensuing sale, and again pressure of business prevented his friend from leaving London, so Rossetti wrote to him on the 10th June 1874 as follows :

" My dear Marks,—Telegram to hand. The sale matter is this. On Saturday next, 13th, Leyland is selling at Christie's a big Leighton and two Turners which he has put into a joint sale. I have got him to add to these the small Lucrezia Borgia water-colour, my property, which I some time ago took back from him in an exchange and have never troubled my head to dispose of since. A reserve price of £100 is

put on it, which I suppose will come in the form of a first bid from the auctioneer. It ought to be worth £200 or at least £150 as I have been bettering it just now. If you would attend the sale and judge whether it is likely to go up in price beyond the reserve I should like you to bid on my behalf (*i.e.* in your own name) up to £150, which sum Dunn has in hand. Only, of course, I need not say that I do not want the thing back on any account and would part with it for anything over the £100 that might be bid, sooner than see it return. Only if you saw a likely man (like Agnew for instance) going in for it you might bid against him *so far as it seemed safe* to do. In case of disaster and its returning on one's hands, of course, the worst would be that I should have to pay the auctioneer's fees instead of Leyland. Do not bother yourself in the matter, which as you see is a little ticklish and troublesome to explain in writing, but what you think well to do, do, and if you think best to leave it alone, do that.

" Ever yours."

To this letter there is a long postscript.

" Sorry not to see you but will try another chance soon I trust. The pictures on sale will be visible two days previously, *i.e.* to-morrow and Friday. I *suppose* this one is in but it was

sent rather late. Leyland, however, wrote them about it, of course as his property."

Marks attended the sale, but after he came home he found the following letter waiting him :

"My dear Marks,—It seems the picture in question is not in the sale after all, ~~I suppose it will not get in by to-morrow~~ so your occupation and botheration on my behalf are gone. I cannot understand it and am writing Leyland for explanation.

"Ever yours."

Again we have a postscript :

"The picture will now have to be removed from Christie's if (as I suppose) there and not wandering on some railway. Leyland wrote them about it and it went in *as his*. *My* name does not appear in the matter. Can you inquire if passing. Perhaps some other *good* joint sale at Christie's might do to put it in."

The picture to which allusion is made is the one showing Lucrezia Borgia (administering the poison draught), which Rossetti painted in water-colour in 1860-61 and was a little thing $16\frac{1}{2} \times 9\frac{1}{2}$. His later replica of it was larger, $24\frac{1}{2} \times 13$ and was executed in 1871, and there was yet a third replica of it which was at one time in the Coltart collection and later on belonged to Mr Beausire.

The first-named replica at one time belonged to Mrs Schott and then later on came to Mr Charles Fairfax Murray. The one, however, to which Rossetti refers, was originally in Leyland's possession, and then the figure was scraped out and entirely repainted by the artist. It *was* sent to Christie's sale, although Rossetti heard that it was not there, and the explanation was that Mr George Rae saw it when it arrived at the sale room, and purchased it immediately, so that it was not put up actually by auction. Hence the bewilderment of the artist at not finding the picture in the sale.

It was exhibited at the Hogarth Club about 1860, almost immediately after it was completed, and before Leyland had it and then after Rossetti had altered it and it had passed into the hands of Mr Rae it was shown at the Royal Academy in 1883 (345). It formed one of the important group of Rossetti pictures that Mr Rae had in his delightful house at Birkenhead.

In the same year there are two other letters concerning pictures at a sale. Rossetti wrote in April 1874 from Kelmscott as follows :

"Dear Marks,—Dunn will by this time, I judge, have handed you cheque £350 for the sale-room matter to-morrow. Thus it stands. If the 'Annunciation' draws few or no bids it

must in any case be run up to £200 or else, if you think better, you might start it by a bid of £200 announced by the auctioneer. If it then goes further by outside bids I will go as far as £300 or £350 if not forced to buy 'The Two Mothers.' 'The Two Mothers' should be started at £50, and if no one bids beyond I will buy it for that. If, on the other hand, you like to buy it for yourself I will undertake to work on it and remove all imperfections free of charge to you. I do not want to buy it myself if I can help doing so. Unless you get the auctioneers to start the bids as above, you will, as you perceive, need someone to bid against you (in case outside bids are not forthcoming) up to £200 for the 'Annunciation' and up to £50 for 'The Two Mothers.'—Ever yours,

"D. G. R."

Then comes the usual postscript:

"I put off other matters to another letter as time presses. Of course *your* name, not *mine*, must be used in buying. And of course you will charge me usual commission."

After that follows a second postscript:

"It strikes me that even if I have myself to buy 'The Two Mothers' I should be sorry to miss 'The Annunciation' for the sake of an extra

£50. So if you can spend the £50 without having it in hand in the sale-room, or will yourself put it to my account, I will still buy 'The Annunciation' for £350 and the other for £50. This is on the supposition that you do not care to buy 'The Two Mothers' for yourself. If you thus advance me the £50 on the spot I will repay it in the course of a week, either by money or work, as you please. You may rely on this."

It is not very easy to disentangle the references in this letter. The picture of "The Annunciation," which Rossetti painted in 1855, cannot possibly be the one alluded to, because it was purchased from the artist as soon as he had painted it, by Mr G. P. Boyce and descended from him to his widow, nor can it be the other picture which bore the same name, because that was simply a design for two panels in oil, intended for the pulpit of St Martin's Church, Scarborough, and was bought in the first instance by Mr John Miller, acquired in 1864 by Mr William Dunlop, and remained in his possession, and the third work, which bears the same title 'The Annunciation,' was nothing more than a cartoon, a design for stained glass, which passed into the possession of Mr Watts-Dunton and was held by him until the time of his decease. It seems to be much more probable that this picture is the

"Ecce Ancilla Domini," an oil painting which passed through the hands of Mr F. MacCracken, Mr J. Heugh, and eventually came to Mr Graham, who had it retouched by Rossetti in 1873, and it is now a national possession. The one of "The Two Mothers" is probably the fragment of "Hist! said Kate the Queen" (a scene from "Pippa Passes,") which was at one time in the possession of Mr J. H. Hutton, and which passed through various hands and eventually was sold at Christie's in June 1887, but it does not seem possible to explain exactly how these pictures came into the market in 1874, or why Rossetti had the opportunity or the desire to get them back again. Apparently he did not succeed in his desire, for on the 26th April, only a couple of days after the date of the last letter, he wrote again to Marks, who, having already reported to his correspondent the result of the sale, says:

"My dear Marks,—Many thanks for your labours connected with the sale yesterday. I am sorry to have missed the picture and would have gone the additional twenty guineas, but suppose Agnew would then have run it up further. You must let me know in what I am indebted to you. Would you kindly make out a cheque in *Dunn's* name for the sum remaining in your hands and send or hand it to him.

"Since looking at the few things I mentioned as having them to dispose of here, I find there is not one which does not need a good deal of work before it is disposable. I have been so taken up with the picture for Leyland that I am unable to think of anything else as yet. No doubt, however, the time will come for these ere long.

"Ever yours."

From this it is clear [1] that whoever purchased the pictures, one of them was bought by Agnew; that Rossetti did not secure either of them, and that the money which he had handed to Marks through Dunn was returned.

By this time, however, Marks was in a position to carry out a long-cherished idea, and that was actually to commission a picture from Rossetti, to be one of his very finest, to be entirely Marks' own property, for him to do with it as he liked, either to retain it or to part with it, and the result of this arrangement was that on 15th February

[1] Marks' own memory of this set of circumstances was not very clear. He said he remembered attending the sale, he also remembered the fuss that Rossetti made because he declined to make any charge whatever to him for such attendance, and he rounded upon his friend for first of all demanding that everything was to be done in a friendly way, and then, when it was so done, to turn and rend him because he did not treat him on commercial lines. They had quite a little scene, but Marks carried his point. He never did charge Rossetti for attending a sale-room and he never intended to do so, and therefore the matter was at an end.

1875 he commissioned Rossetti to execute a picture entitled "La Bella Mano." The original contract is still in existence, and was handed on by Mr Marks to the Fitzwilliam Museum amongst the Rossetti papers. It reads thus :

"Received of Murray Marks, Esq., the sum of £400 on account of the picture of 'La Bella Mano,' price one thousand guineas."

And then at the foot of it is the receipt for the £400 which he paid in advance.

Every detail concerning this wonderful picture was discussed by the two men, and if ever Marks was responsible for a fine imaginative work he was for this one. Rossetti, of course, had the original idea, but it was amplified by the conversation of the two friends, and the various details of the picture were all the subject of careful conversation. One writer, speaking of the picture, says that it is "characterized by poverty of invention rather than by any exalted or poetic range of thought." He goes on, however, to add that it possesses "extraordinary beauty of composition and colouring."

William Sharpe, in his work on Rossetti, describes it, however, as "the picture that most fit judges would select from Rossetti's works, if only one were to be specified, as excelling in all mastership of artistic craft," and this

LA BELLA MANO, BY ROSSETTI

The picture originally commissioned and purchased from the artist by Murray Marks in 1875

praise is surely thoroughly warranted by the extreme beauty of the picture. Sharpe goes on to say, " The composition consists of a group of three figures, the chief of which is a three-quarter figure of a Venetian lady in the first bloom of womanhood : she is attired in a low-bodiced dress of crimson purple velvet, the ample sleeves of which, thrown back from her right arm over the shoulder, displays the lighter colour of the lining and gives a grateful relief of colour. The joyous, oval face, which is turned three-quarters towards the spectator, is crowned with a rich mass of golden auburn hair. The throwing back of the sleeve leaves bare the finely-moulded arms which the lady extends towards a golden scalloped basin in which she laves her long and delicately formed hands. On each side of the basin stands ' her loves,' embodied as two beautiful children with scarlet wings, one of whom bears in a tray the jewels wherewith she shall be " ring girt and bracelet spann'd," while the other holds up a linen cloth ready for her use. Immediately behind the head of the principal figure is a large convex mirror, in which we see reflected the fire at the further end of the room, the chimney-piece garnished with china and ornaments, and the bed on one side of the chamber. To the left, on a table covered with white embroidery, stands a

blue jar, in which is seen a pearl jewel for the hair; beside it is a golden toilet castor, and in the front lie two red tulips, towards which the foliage of a rose tree reaches up from the ground. On a bracket to the right of the mirror is a faience vase, in which is a purple iris, and between this, between the figures of the 'loves,' is a brazen water urn, surrounded by a winged figure. In the foreground of the picture is a lemon tree, the leaves of which grow up in front of the golden bowl; the tree stands in a large ornamental pot, the foliage and fruit being painted with rare skill and delicacy."

To the golden, or rather brass, ewer and bowl in this picture we have already alluded. The flower-pot for the lemon tree is referred to in a letter which Rossetti wrote to Marks on 22nd April 1875, in which he says he wants a square *Gris de Flandre* flower-pot for the lemon tree, and he begs Marks to come and see a bracelet which he has purchased, and which we find, from another reference, was a silver snake bracelet which had been bought from Burgess for six guineas.

There are other letters with reference to this picture, but they are mainly concerned with the progress of the work, and the fact that a further sum was due upon it. As Marillier says, in his book on Rossetti, this picture, like that of

Proserpine, had sonnets written for it in both Italian and English. The following, which he quotes, was the English version of the sonnet, beautiful, but certainly not, as Marillier points out, one of Rossetti's best or most inspired.

" Oh, lovely hand, that thy sweet self doth lave
In that thy pure and proper element,
Whence erst the Lady of Love's high advent
Was born, and endless fire sprang from the wave ;—
Even as her Loves to her their offerings gave,
For thee the jewelled gifts they bear ; while each
Looks to those lips, of music-measured speech
The fount, and of more bliss than man may crave.

In royal wise ring girt and bracelet spann'd
A flower of Venus' own virginity
Go shine among thy sisterly sweet band
In maiden-minded converse delicately
Evermore white and soft ; until thou be,
Oh, hand ! heart handsel'd in a lover's hand." [1]

The picture, when eventually completed, measured 62 by 42, was signed to the left, and dated 1875.[2] It was for a while in Marks' own possession, and then he transferred it to that of Mr F. S. Ellis, the publisher, his friend and Rossetti's friend, and the godfather of Marks' only child. When Ellis retired through ill-

[1] The sonnet for Proserpine was painted on the right upper corner of the picture, that for La Bella Mano on the frame.

[2] Rossetti wrote to Marks, 8th July 1875, " The picture is finished."

health, and had to go away to a South-Coast resort, it was sold, and then it became the property of Sir Cuthbert Quilter, and was one of the choicest of his treasures, hanging at Bawdsey Manor, Felixstowe. He lent [1] it on one occasion when there was an exhibition of his own pictures in connection with the King's Hospital Fund. The reproduction in these pages is by permission of the late Sir Cuthbert Quilter, who allowed it to be reproduced in Marillier's book on Rossetti and gave a like personal privilege for its further reproduction in any book that dealt specifically with the artist, and where it was considered that the picture would be appreciated.

Rossetti prepared a chalk drawing first of all of this picture. He wrote to Marks on the 30th April, from 16 Cheyne Walk :

" My dear Marks,—I shall be finished the chalk drawing of ' La Bella Mano ' in a few days and should then be glad to receive its price, £120. The picture progresses well. I have now got the frame.

" Ever yours."

Marks had not originally arranged for a chalk drawing, but there was so much consideration given to the details in this picture that Rossetti

[1] It was exhibited by Mr Ellis at the Old Master's in 1883 (307), and it has been exhibited once since.

said—he could not do justice to it, unless he first of all made a chalk drawing, and then in his usual somewhat blunt fashion he turned to Marks and said, "I do not believe, old fellow, that you really are going to pay me enough for the picture, and so I shall make you pay something more for the chalk drawing." This Marks agreed to do; he paid the various sums for the picture, £400 at first, £200 in June, and the balance of £450 on the 19th July, and he also bought the drawing for £120 and that is now the property of Mr Bancroft of Delaware, U.S.A.

The picture remained in Mr Ellis's possession until the time of his death and then was sold at Christie's in 1884,[1] together with various other pictures owned by the same collector.[2]

At the Ellis sale "La Bella Mano" did not pass directly into the hands of Sir Cuthbert Quilter, but appears to have been purchased for about two thousand guineas by Agnews, and was

[1] Mr Ellis's son, Captain Herbert Ellis, M.C., in writing respecting the sale, said that he was at the time but twenty and did not give to such matters as pictures very much attention. He goes on to say, "My father always spoke affectionately of Mr Murray Marks, and so although I have never met him I have liked him, and have liked to hear about him."

[2] Some few of Mr Ellis's pictures were retained by the Executors, but these were sold at Christie's on 13th December 1918. They included a study by Burne-Jones, a head in red chalk by Rossetti representing Miss Wilding, and portraits by C. Fairfax Murray of Ellis, Burne-Jones and Morris, in sepia, as well as some drawings by Turner.

by them transferred to the collector, in whose family it remained until it was sold again.

The blue jar in the picture Marks himself supplied from his own collection. He also remembered purchasing in Covent Garden the tulips and the iris, and a great deal of bother, he said, he had, to obtain tulips of the colour to please Rossetti. So far as his recollection went he purchased at rather considerable cost several handfuls at different times of richly coloured tulips, before he was able to satisfy Rossetti as to the exact tint of the two flowers which he wished to introduce.

The toilet castor also was lent by him. He said it was silver, but Rossetti insisted, greatly to his indignation, in having it gilt. He tried to persuade him it was quite easy to paint it as a golden one, although it was silver, and that it would be not only waste of money to have it gilt, but would lessen the value of the castor itself. Rossetti appeared to agree to this idea, but one day, when Marks went to the studio, he found to his annoyance that the castor had been gilded, and when it was returned to him he had a great deal of trouble in having all the gilt removed from it. The golden basin we have already alluded to. It was brass, although Rossetti has painted it as though it were gold. The pearl jewel was Rossetti's own and was intro-

duced into several other pictures. He was exceedingly fond of it. Marks remembered seeing it when Rossetti first purchased it; in fact, he was so excited at the possession of that particular ornament that he sent down to Marks for him to come at once to see it.

The circular mirror was for a while in Marks' own drawing-room [1]; the brass urn was also an ornament in the same room, and the open-work table-cover was taken possession of one afternoon when Rossetti was calling upon Mrs Marks, caught sight of this particular piece of needlework, and proclaiming that it was exactly what he wanted, rolled it up, put it in his pocket, and carried it off.

Marks always stated that he was consulted about many of the smaller descriptive items in Rossetti's pictures, but in this particular one there was not a single thing, he said, introduced into the picture which was not the subject of careful consideration on the part of both himself and the artist.

[1] It was sold in Brighton at the sale after his death.

IV

FREDERICK RICHARD LEYLAND AND WHISTLER

MARKS was indebted to his friend, Mr Leyland, for one of the phrases in which his character was summed up. Leyland called him "a man of exquisite taste." Leyland also it was who said that Marks had converted his house into a dwelling of "perfect harmony," but it has not always been recognized to what extent Leyland was indebted to Marks for the beauty which adorned 49 Princes Gate in the days of its splendour. It has been well said by Mr Theodore Child that Leyland's idea was a "dream that he might live the life of an old Venetian merchant in modern London," and he took a house, comparatively uninteresting, just an ordinary London house, and then transformed its interior, doing nothing to alter the ordinary unæsthetic appearance of the outside.

Marks, as we have already seen, had come into close contact with Norman Shaw, understood the skill of the great architect, and was glad, in

every possible way, to recommend him. Leyland had many a consultation with Marks before the work of decoration was commenced, and not only did Marks recommend that Norman Shaw should be given a free hand in transforming this ugly London house into an Italian palace, but he recommended a much younger man, Jeckyll, who should carry out some of the internal decoration, and who especially was to be responsible for the arrangements to be made in the dining-room for the reception of the wonderful collection of Blue and White porcelain Marks had recommended Leyland to collect, and many of the pieces of which collection Marks had himself selected for his patron. Although it is more than thirty years ago since the house came into the market after Leyland's death, there are yet many of us who well remember its interior, and for those who do not it was described, with all its details, in an article which appeared in *Harper's Magazine* in December 1890, by Mr Theodore Child, entitled, "A Pre-Raphaelite Mansion."

To one of its leading features we will refer for a few moments, but it is important to draw attention to the fact that not only was Marks responsible, as we have seen, for the recommendation of Jeckyll and for advice in the collecting of the Blue and White porcelain, but

he was specially requested to advise respecting almost all the pictures collected by Mr Leyland, and it has been ascertained that seven pictures by Burne-Jones, nine of those by Rossetti, three by Albert Moore, one by Ford Madox Brown, and one by Watts were all specially selected by him for Leyland and were actually bought on his advice. Nay, more, it was he who recommended to Leyland that he should obtain several of the fine Italian pictures so specially notable in the mansion, particularly the six by Botticelli, pointing out that up to that time no English collector had made a speciality of gathering together works of Botticelli, and that affording a perfect harmony with those of the modern pre-Raphaelite school he would be well advised to place them in his house.

The story of Coriolanus by Signorelli, the pictures of St George and the Dragon, and St Peter and St Paul, by Crivelli, one by Lippi of the Virgin and Child, a portrait by Lotto, of a man in a black cap, and the portrait of a lady by Luini, were also all selected by Marks, who advised the very places where they should be hung in the house at Princes Gate.

The cassoni, which were quite a feature of that house, the wonderful vases of Ming porcelain, several of the rugs, the superb figure at the base of staircase, carved in gilt wood, which

Marks had himself acquired from a Venetian palace and which originally adorned the prow of a galley; and more than one of the fine French commodes, together with several pieces of tapestry and several of the rugs, were also selected either directly by Marks or on his advice, with the result that no person, save the owner, was more intimately concerned in the arrangements of beauty in this wonderful house than was Marks.

This is not to say by any means that all the pictures possessed by Leyland passed under his scrutiny.

It is probable Leyland had not less than twenty-six fine drawings by Rossetti and something like eighteen pictures, and there were works by many Italian artists which he bought on his own responsibility, but his taste had been educated by Marks, to whom he was never tired of confessing that the beauty of the house owed very much of its charm.

One of the extraordinary features of this wonderful house consisted in the screens, which were designed by Norman Shaw, to separate the three portions of the drawing-room. The drawing-room was really composed of three charming salons, communicating with each other, and measuring respectively 33 ft., 29 ft., and 32 ft. in length. These were capable of being con-

verted into one vast rectangular room, which would have been square had it not been for the block reserved for the staircase and landing. The three rooms were separated by two screens, the design of which was suggested by the rood loft of the Cathedral of Bois-le-Duc, which had been purchased by Murray Marks some few years before and transferred to South Kensington Museum, where it now is. It is illustrated in this volume. Mr Shaw's screen is, of course, not identical in material or design with the screen of the rood loft, but was carried out on the same sort of lines, and composed of a frame of panels of carved walnut with bars of burnished brass, a combination of wood and metal, giving a richness, lightness, and elegance which no door, however ornate and ornamental, could ever rival. Moreover, these two screens could be removed, bodily, when it was desired to open the two salons and the intermediate room, and to form one grand reception salon nearly 70 ft. long. Marks, therefore, was responsible to a considerable extent for this very special feature of the house.

Leyland's house is, however, remembered more especially for one peculiar and special feature, the Peacock Room; and here it is desirable to give some more careful attention.

The idea of the decoration of the dining-room

Official photograph

THE SCREEN, IN MARBLE AND ALABASTER, FROM THE CHURCH OF ST. JOHN THE EVANGELIST, BOIS-LE-DUC, NORTH BRABANT

Acquired by the Victoria and Albert Museum, through Murray Marks, and affording the "motif" for the screens in the Leyland House, 49 Prince's Gate, London

at Princes Gate was that the Blue and White china should be well displayed on a background wholly suitable to it, and that it should be arranged in open shelves of carved and gilt wood, which would make a series of upright lines on the walls of the room, subdivided at intervals in Japanese fashion, in order to exhibit the plates, pots, beakers and vases. One important colour note in the room, perhaps the most important next to the china, was the great Whistler picture, called "La Princesse du Pays de la Porcelaine," [1] which hung at the end of the room. This was in a recess over the mantelpiece. Jeckyll erected the walls, the ceiling of wood, and all the elaborate shelving for the display of the ornamental china. He designed the pendant eaves terminating in gas lamps, to which were to have been added at a future time some stems for electric light; and he decorated the carved walnut wood here and there with gold. The wall was covered with some fine Spanish embossed leather. This leather, by one or two writers, has been termed Norwich leather. It certainly was purchased in the county of Norfolk but it came from a Tudor house, to which it is stated it had been presented by Queen Elizabeth, or a sovereign of about her period. There is little

[1] A portrait of Miss Christine Spartali, the daughter of a friend of the Ionides family.

doubt, however, that it owed its origin to Queen Catherine of Aragon, because its principal decoration was that of the open pomegranate and a series of small, richly-coloured flowers. At the time it was erected, the information was not in existence that Catherine of Aragon had brought over with her, when she came as the first bride of Henry VIII., the hangings in leather for twelve different rooms, and part of this leather appears to have passed into the possession of certain of her officials. Her principal chamberlain, Sir William Weston, was evidently the recipient of one set of hangings of leather, because between 1523 and 1525, when he erected his mansion of Sutton Place (lately in the occupation of Viscount Northcliffe and now the residence of the Duke of Sutherland), he adorned the dining-room with this Cordova leather, and placed his Royal Mistress's badge on the mantelpiece, and impaled her arms with those of Henry VIII. on the stained-glass windows. This, of course, could not have been done after 1527, because by then Catherine of Aragon had lost her place in the affections of the King. Leather bearing the same badge and belonging to the same period passed into the hands of other officials. There is, for example, some Cordova leather, with the open pomegranate as one of its principal decorations, to be found in a room in Preston

Manor, which is said to have belonged at one time to Anne of Cleves, and this leather no doubt came from the same source as that of Sutton Place.[1]

It will be remembered that Ferdinand V. had just conquered Granada (period 1483-85) when he received news of the birth of his daughter Catherine, and so to commemorate the great victory, and the birth of his daughter, he gave to her as her badge the Granada or pomegranate, and this was adopted and exhibited as her badge and symbol. It appeared extensively in the leather at Mr Leyland's house, and therefore, in all probability, these hangings of leather were part of the furnishings which were presented to Queen Catherine by the City of Cordova and brought over by her at the time of her arriving as the bride for Prince Arthur and afterwards for Henry VIII.

Considerable interest attaches to this leather. The story is well known that Whistler, examining the room, considered that the leather did not harmonize well with his picture; it was somewhat too dark in tone, he said, the red flowers were too prominent, he desired that here and there they should be lightened up with

[1] A large rock crystal open pomegranate which belonged to Catherine of Aragon and which was given to one of her ladies-in-waiting is still in existence, and has been handed down from the person to whom it was presented to its present owner.

some patches of yellow. Marks was not very anxious for the work to be done, because in his opinion the colour scheme was perfectly suitable for that which Leyland was considering to be the chief beauty of the room, the extremely fine collection of Blue and White porcelain, but after a while Whistler was allowed to have his way; Leyland went from home, Marks was absent abroad, and thus it was the celebrated decoration of the Peacock Room came into effect. Whistler, commencing to decorate the leather according to his idea, altered the entire scheme of decoration, painted out the red flowers and all the darkness of the leather until presently it disappeared altogether and a "new and absolutely unique decorative scheme of Blue and White, in which the chief *motif* was peacocks and their feathers, appeared in its place. Walls, wood-work, window shutters, panels and ceiling were all covered with these compositions. The frame-work was lacquered and clouded, or treated like aventurine, and the panels filled in with imbrications of peacock feathers of exquisite invention."

No story is better known, with regard to the history of Whistler and Leyland,[1] than the quarrel which took place between the patron and artist respecting this decoration and the

[1] "The Liverpool Medici" was Whistler's name for him.

Carjat, Paris

PORTRAIT OF WHISTLER

From a signed presentation photograph

way in which Whistler[1] revenged himself for what he considered the shabby treatment he received at the hands of Mr Leyland by painting over the sideboard, opposite the fireplace, an oblong panel, representing two peacocks in aggressive attitudes, one standing on a pile of shekels and the background dotted with flying feathers and masses of gold.

That the whole scheme of decoration was magnificent, imposing, wonderful, cannot be gainsaid. That it was extraordinarily harmonious in its arrangement of turquoise blue and gold can never be denied, but it was a terrible disappointment to the three persons concerned. The architect, Jeckyll, went out of his mind. Whistler's decoration had deprived him of the credit of his work, his hopes were centred upon the decoration of that room; he went home and painted the floor of his bedroom gold,

[1] Rossetti had already hit off some of Whistler's characteristics in the familiar Limerick:

"There's a combative artist named Whistler,
Who is, like his own hog's-hair, a bristler;
A tube of white lead
And a punch on the head
Offer varied attractions to Whistler."

This was afterwards altered by Rossetti to the following:

"There is a young artist, called Whistler,
Who in every respect is a bristler;
A tube of white lead
Or a punch on the head
Come equally handy to Whistler."

and in a few weeks died at a private lunatic asylum.

Marks was bitterly disappointed, because he considered the background—extremely beautiful as he knew it was—unsuitable for the exhibition of the Blue and White china, or at least less so than had been the simple Cordova leather which he had put up.

Leyland was exasperated at the way in which his house had been made a public exhibition, at the talk there was respecting the decoration, and what he considered the high price that Whistler expected to receive for making it. He was also annoyed that his beautiful leather, for which he had paid over a thousand pounds, had altogether disappeared, but both he and Marks gradually came to be of the opinion that the decoration of the room was a masterpiece of a very wonderful character, although neither of the men were able to consider that it was as suitable for showing off the porcelain as had been the original idea.

This was not said in any way to deprecate the astounding beauty of the scheme as Whistler left it. No one who has ever dined in the room, or has ever seen it when closed and lit up, can say a word against the almost miraculous beauty of the decoration, which, by artificial light when the shutters which formed an integral part of

the scheme were closed; was quite wonderful and entrancing, but it was complete of itself, not a background for porcelain or for anything else, a *chef d'œuvre* doubtless, one of the great pieces of decoration in the world, but not what had been planned or proposed in view of the precious Blue and White porcelain that was to have adorned its shelves.

Marks long outlived Leyland, but was never tired of speaking of the decoration of that wonderful house. He always declared that there had been no other house in London so beautiful; that Leyland had spared no pains and no cost to make the house worthy of the scheme which he had dreamed of, that of making the home of a Venetian merchant in very ordinary surroundings; but he also declared that the dining-room, with all its wonderful beauty as the Peacock Room, never looked so well as it did when first of all the Blue porcelain was put up upon Jeckyll's shelves, and the dull, quiet, rich effect of the leather formed the sumptuous background. Both he and Leyland removed a very large portion of the Blue porcelain after Whistler had completed his work. They felt that very little porcelain was needed in the room, the decoration of the room itself was sufficient, but they did, both of them, regret that the leather had disappeared, and the original scheme

had been transformed; and Marks always declared that the antagonism between Whistler and Leyland, and the disappointment that Leyland had when he came home and found what had happened, had a great deal to do with his premature decease. The very last thing Leyland bought for the house was a small statuette in bronze by Donatello, which Marks acquired for him and which Val Prinsep had tried without success to obtain.

The house was sold on the 17th June 1892, when the Peacock Room was removed *en bloc*. It was exhibited in 1904 in Obach's Gallery, 168 New Bond Street, when Mr Holmes, the present Director of the National Gallery, wrote an account of it in the form of an illustrated brochure, and Mr A. T. Hollingsworth lent a considerable quantity of Nankin porcelain to put on the shelves, as the original Leyland Collection had long ago been dispersed.

Later on the room passed into the possession of Charles L. Freer, of Ferry Avenue, East Detroit, and forms part of his wonderful collection of Whistler's decorations and pictures. The famous picture, "La Princesse du Pays de la Porcelaine," which had passed into another owner's hands, was repurchased and replaced in the room in America, and the whole is, it is believed, likely to pass into the possession of the

American nation after the decease of Mr Freer, to be preserved in perpetuity.

Marks was always proud of his intimate connection with Mr Leyland. He described him as a most interesting man, generous in his ideas within certain well-defined limits, quite ready to pay a high price for an object which he desired to acquire, but resenting any attempt at sharp practice with extreme bitterness, and a man who, having once lost confidence in a person whom he employed, was never likely to regain it. He commented on a slightly pompous character, possessed by his patron, almost necessarily incident to the possession of very large means, and the fact that at the moment Leyland was almost the only patron to anything like a bountiful extent, of the Pre-Raphaelite school. Marks was on terms of great intimacy with him, dining on many occasions in the Peacock Room, and was always known to Leyland as "his adviser," while Leyland was never tired of praising the taste with which the whole arrangement of the house had been devised, and for which he invariably said Marks was largely responsible.

V

SIR EDWARD BURNE-JONES

ANOTHER eminent artist with whom Marks was on friendly terms was Sir Edward Burne-Jones. He also was introduced to him by Rossetti, and Marks reminded us that later on he was actually in the room when Rossetti, talking about Burne-Jones, made up on the spur of the moment the extraordinary limerick which has so often been quoted :

> " There is a young painter called Jones,
> A cheer here, and hisses and groans,
> The frame of his mind, is the shame of mankind,
> But a matter of triumph to Jones ! "

Marks had an idea at one time that it would be well to form an Art Firm with Rossetti, Burne-Jones, Morris, himself, and perhaps one or two others as partners, that the firm should have the exclusive rights to sell the pictures executed by Watts, Burne-Jones and Rossetti, and the etchings produced by Whistler, and should make a point of recommending these pictures to the various art patrons of the day, doing their best

to encourage the artists of that school, by providing pictures which were really objects of beauty. It was found that if such a firm was to have any satisfactory existence a considerable sum of money would be necessary, and Alexander Ionides, who was greatly interested in the scheme, was willing to provide, so the Pennells tell us, a certain amount. As a first step Ionides bought sixteen plates from Whistler,[1] of the Thames set, and all the prints that had been executed from them, for £300, and he proceeded to make arrangements with one or two of the artists, especially with Burne-Jones, for certain pictures, but unfortunately Howell was named as the secretary of the company, and he very quickly saw that it would do away with a proportion of his profits, and would prevent the secret negotiations and underground consultations, in which he delighted, and therefore the scheme came to nothing.

Then again Marks, whose "taste" Rossetti wrote "amounted to genius," was consulted by Sir Coutts Lindsay with regard to the decoration of the rooms at the Grosvenor Gallery, which he was intending to open. Unfortunately Marks' advice was not taken and the colours selected for the walls—crimson silk and green

[1] Some impressions from these plates were published in 1871 by Messrs Ellis. The plates were then destroyed.

velvet—were too strong for the pictures that were exhibited. Marks was always bitterly disappointed that this should have been the case, but proclaimed it to be a fresh triumph for Burne-Jones' pictures that they looked so well upon such unsuitable background.

Rossetti was always enthusiastic about Burne-Jones' work. Writing about the proposed exhibition he said, "the scheme must succeed, were it but for one name associated with it, that of Burne-Jones, a name representing the loveliest art we have."

The letters which Marks preserved from Sir Edward Burne-Jones relate almost exclusively to three pictures, "Charity," "The Sleeping Beauty," and the "Little St George." "Charity" (or "Caritas," as it was called by Burne-Jones) was commissioned by Marks, but not for himself. Although Ellis, "our very good friend," as Burne-Jones called him, did not absolutely promise to take the picture, yet it was quite understood that he was to have the right to see it and to accept it, if he so desired. He did purchase it and always spoke of it with the greatest satisfaction, and was indebted to Marks for the possession of it. He bought at the same time the "Faith," "Hope" and "Temperance" companion pictures. "Caritas" was the first that Marks commissioned, although his original

idea was for all four of the virtues. He had more to do, however, with suggesting to Burne-Jones the first one, than he had with the three latter, and he always claimed that he was far more responsible for the scheme for "Caritas" than he was for that of either "Spes," "Fides" or "Temperantia"; moreover, "Caritas" was his favourite of the four. "You certainly shall have 'Charity,'" says Burne-Jones in his letter of October 1869. In September in the following year he writes, "'Charity' is not yet done." A little before that he had said that "Charity" would "soon be done." Later on he says, "'Charity' is all but ready. You will soon be able to fetch and pay for it." In 1871 he says, "'Charity' is really done and I ought to be able to get £200 for it." And so by means of these letters we can see that the date that is usually put to "Caritas" of 1867 only marks its commencement, and not its completion, and that it was one of those pictures that was a long time in hand, set aside at intervals and then attended to again. After the Ellis sale in 1885 it passed into the hands of Lady Wantage, who still owns it. It is a fine, rich composition and represents a tall woman carrying two children in her arms; four others are clinging about her knees, holding on to the folds of her garments and seeking shelter there, while beneath is a

scroll on which is inscribed the word "Caritas." The ornamentation includes some fine representations of fruit.

In the other three figures of the series Spes is represented standing in a niche gazing intently on the flame which burns in a lamp in her right hand and at her feet is the Dragon of Doubt, while children playing with beads, strung on a thread, are to be seen above her head.

"Fides" shows us a girl chained by the ankles to her prison wall, yet rising on tiptoe to touch with one hand the blue heavens above and holding in the other the apple blossom, signifying the eternal springtime of Hope.

In "Temperantia" a woman is shown quenching the flame of desire, by water from an uplifted urn.[1]

Of another picture, which Marks commissioned from Burne-Jones, and which was called "The Sleeping Beauty," we can give very little information. It was a small picture, painted on vellum in water-colour, Beauty being represented in a saffron dress. It is alluded to by Burne-Jones in his transcript of the year's work in 1871, and the names of pictures upon which he was actually at work, but no writer on his career and works, has been able to trace what has become

[1] Our descriptions of these pictures are taken from the work by Miss de Lisle on the artist.

of this water-colour drawing. "The Sleeping Beauty" was a favourite subject with him, and in 1871 he had no less than four representations of it, in hand, all painted in oil. The one, however, which Marks had from him in 1871 was undoubtedly in water-colour, and the letter is in existence in which he tells Marks it is complete and begs him to fetch and pay for it.

"Caritas" was not exhibited, so Mr Malcolm Bell tells us in his work on Burne-Jones, until 1890, when it appeared at the Royal Society of Painters in Water-colours and then in 1893 at the New Gallery. "The Sleeping Beauty," so far as is known, has never been exhibited at all. It will be interesting if we are yet enabled to trace this long-lost picture, perhaps even by means of this little book.

Of the "Little St George," which Marks bought from Burne-Jones, still less can be said. It was probably a small rendering of one of the panels of the legend of St George, painted in 1865 for Birket Foster for his new house at Witley, and sold, after his death, to Mr C. S. Goldman. Marks took a great interest in these panels and made many suggestions respecting them as he was keenly interested in Birket Foster's house and in the effect of all its wonderful decoration. It seems to be likely that he commissioned a small replica of one of these

panels for himself, but what exactly it was and who now owns it, it is impossible to tell. Lady Burne-Jones can only tell us that in her husband's note-book concerning work executed in 1875 there occurs the following sentence, " Began a small panel of St George for Marks."

It evidently *was* completed, because amongst Marks' papers is an undated letter from The Grange in which the painter says, " I am at work on that small ' St George ' for you. I must get a suitable frame for it—that won't cost much—send me £50 please on account of it, the rest when you get it, which will be before March is out." Perhaps this book may be of service in tracing these two lost works.

VI

ANTHONY FREDERICK SANDYS

AMONGST the wonderful draughtsmen of the 60's and 70's none was more skilful than Frederick Sandys. He was one of the few persons about whom it has been wisely said that he was able "to visualize his ideas, to realise his dreams, and to render them with that unerring touch, that resolute draughtsmanship which is so notable a feature of his work." For masterly handling, Sandys' best work has been compared to the drawings of Dürer and the panels of Van Eyck.

This same skilful critic in another phrase speaks of the "unfaltering touch of Sandys," of "his long sweeping lines full of strength," and of the way in which he renders the figure "with a fine feeling for form and contour," making it "instinct with a dignity almost sculptural."

The very able artist of whom this praise is not too high, was at the same time one of the most extraordinary of men. His father was a dyer, and he was born at Norwich. Very largely

he educated himself. His matrimonial arrangements were difficult to explain. Of his personal habits perhaps the less said the better. He was always in difficulties all his life. A borrower at all times, very seldom paying back any of the sums which he borrowed so freely, and yet, strangely inexact and careless and tiresome in his personal habits as he was, his work was invariably marked by scrupulous exactitude, marvellous attention to details, and extraordinary facility, coupled with a wonderful power of rendering every accessory with a perfection almost Pre-Raphaelite in its characteristics.

In 1857 Millais exhibited in the Royal Academy his famous picture of "Sir Isumbras at the Ford," generally estimated as one of the very finest of Millais' works, accomplished, it has been well said, "before the charm and brilliancy of the rebel were lost in the public triumphs of the Royal Academician." Sandys immediately produced a very brilliant skit upon it, depicting Millais in the place of the knight, riding an ass which does duty for a hobby-horse, with J. R. Oxon (for Ruskin) inscribed upon its haunches. The figure of Rossetti was substituted for the little girl in the front of the knight. Holman Hunt, carrying a bunch of paint brushes instead of faggots, was shown clinging round his waist at the back. Two peacock's feathers and a

paint pot labelled "P.R.B." were suspended from the side, while in the background the nuns on the bank were represented by the forms of Raphael, Michael Angelo and Titian in an attitude of prayer, emphasized by a scroll inscribed *Ora pro nobis.*

The parody gave vast amusement, some offence, and the call for a good deal of criticism. It was clearly seen that the joke was directed chiefly against Ruskin on account of his over-vehement championship of the Pre-Raphaelites, but it was thought that the caricature must have been done by Millais himself because no one else, it was said, could have painted the landscape.

Prior to the issue of this caricature Rossetti and Sandys had never met. A little while afterwards they came into contact. Presently they got to know one another fairly well, and often discussed the particular caricature which had been attributed to (and claimed also) by all manner of persons. One day Sandys let out the secret. Rossetti took it in very good part, had sufficient sense of humour to appreciate it, and was just as friendly with Sandys after he knew that he was the author of the drawing, as he had been before. The friendship continued for some years, and then there was a serious quarrel, Rossetti said that Sandys was a plagiarist, that

he took his ideas from other people, and not only so, but he copied actual figures from other men's pictures. The quarrel waxed strong and fierce ; the two men had been living together in Cheyne Walk, they had been constant associates and intimate friends, but from the time of this difficulty they never spoke.

It was Rossetti who introduced Sandys to Marks, and many a time in later years Marks regretted he had done so. Marks was one of the earliest persons to get a commission for Sandys. He appreciated his extreme skill, admired his perfection of draughtsmanship, and introduced him to many people. Sandys, however, was a person extremely difficult to have to do with. He would accept commissions quite readily, he would even commence portraits, but the difficulty was to get him to complete them. He would draw on account all the money that was due for the portrait, and then would make every possible kind of excuse for not completing it.

For a while he was friendly with Whistler, and then they also had a quarrel, and Sandys and Whistler never met for thirty years, until on one occasion they found themselves in the same room. Then they glared furiously at one another ; for a moment it was thought by those about them that either the quarrel was going to be made up or that they would attack one

another, but neither event took place. Both men suddenly turned and went in opposite directions.

Sandys was a man whose personal appearance one can never forget, perhaps helped by the fact that, summer or winter, he always wore a white waistcoat, and invariably appeared in patent leather boots. Many times he was reduced to possessing but two waistcoats, and he would be met wearing one very much soiled, on the way to fetch the other from the laundress. Shortly afterwards he might be seen resplendent in the second waistcoat, which was generally adorned with gilt buttons. It used to be said that he had a set of half a dozen gold buttons and that whatever happened to him nothing would induce him to part with or even pawn these buttons. He kept up the tradition, but there was not very much in it, for the buttons were not gold although quite good ones, and very proud he was of them. It is said that at one time his condition was so bad that he was reduced to the one waistcoat, and would be seen with his coat closely buttoned while it was being cleaned, to return into society with his resplendent white vest. Money he was always wanting and was always ready to borrow. "Huh," he would say, on meeting a friend, "lend me fifty pounds; I must have a hundred, cannot you borrow for

me five hundred," but he was often content to have the loan—as he expressed it—of a sovereign or even five shillings, but those who made the loan knew perfectly well that there was no expectation of it ever being returned.

Marks did his best on many occasions to keep Sandys straight, tried his hardest to obtain commissions for him that had to be executed quickly, to persuade him to stick to the work and not to draw payment until the completion of the transaction. He also tried to make arrangements by which Mrs Sandys would have been helped, but as long as Sandys was living they generally came to nothing. After his death, Marks was able to be of great service to Mrs Sandys; he purchased several of her drawings, he sold others for her, and there are many letters from her belonging to the year 1907 amongst his papers, in which she expressed the warmest sense of gratitude to him for all that he did for her husband when he was living in "those days," she says, "when we were all so happy," and when, to quote from another letter, she said that her husband and Rossetti "were always saying things most amiable about your disposition." Such letters it is a joy even now to read, showing as they do how valiantly Marks tried to help the Sandys family and how grateful they were for his assistance. "Do you re-

Gray photographer

PORTRAIT OF MRS. MARKS BY FREDERICK SANDYS, 1873

Water-colour

member," says Mrs Sandys, " when my illness was on, how kind you and yours were to me, in such a gracious way you have smoothed over my disappointment, you have carried me back to days of happiness of long ago. I am indeed grateful ; I can only say thank you, and thank you again. I am always grateful for all that you have done."

In another letter Mrs Sandys refers to Marks as " one who was always kind and sympathetic."

In trying to help Sandys, Marks had indeed a very difficult task. Everybody tried to help him who appreciated his work ; everybody tried to keep him straight ; nobody, however, succeeded, and to those who came into contact with Sandys, as the present writer did on many occasions, he offered a bewildering psychological problem that was past all comprehension.

One particular picture Marks commissioned from Sandys. It was the drawing of a pug dog, and was called " Mischief." It was commissioned on the 27th August 1875, and Sandys' bold strong signature on the contract reveals the fact that he had entirely dropped his other name of Anthony and only signed Frederick. The picture was put into the hands of M. Flameng of Paris, and by him handed to Messrs Thibaudeau for a plate (*eauforte*) to be made from it. For this Marks paid £80, but we have not been able

to trace what has become of it, and the impressions that were made from it are very rare.

At one time Marks possessed several works by Sandys. The only one which he had at the end of his life was the large picture which we illustrate in these pages, which Sandys painted to his commission and which represented Mrs Marks.

Many of the drawings he had were of extreme beauty. Some represented figures, and others were fine studies for trees. Amongst the former was the original sketch for his celebrated drawing of "Proud Maisie." Most of them were deposited with Marks as security for some money which he had advanced. On one occasion Sandys suddenly called on him and asked him to let him have certain of these drawings, because he had a large commission in view, and the client wished to see some of his works. Marks, always a truthful person, at once took several of them down from the wall and handed them over to the artist, needless to say he never saw them again.

VII

CHARLES AUGUSTUS HOWELL

MURRAY MARKS, on many occasions, came into contact with an extraordinary person whose name heads this chapter. It cannot be said that Howell was his friend, or, if the statement be made, it must be qualified by saying that Howell was his friend for a short time, and such may be said equally well about almost every person with whom Howell came into contact. Who exactly Howell was, or where he came from, it is difficult to say. It was reported that he was associated with high personages in Portugal. It was stated that he was involved in the Orsini conspiracy and had to fly to England. He always described himself as a man of high rank in Portugal,[1] of the Da Costa or Posser family, and he certainly, on frequent occasions, when in evening dress, wore a broad red ribbon across his

[1] Mr W. M. Rossetti says, "Howell was born in Portugal, towards 1849, the son of an Englishman and a Portuguese mother."

shirt front, with the Order of Christ,[1] which he described as a Portuguese decoration hereditary in his family. He was at one time (*circa* 1865-1868) a private secretary to John Ruskin, becoming known to him in 1864 or 1865, and has been well described as the "trusted friend and protégé" of that writer. He acted for some considerable time as Ruskin's secretary and almoner, and the ever "open-handed, generous, gentle donor" allowed many of his contributions to those who were in poor circumstances, and who needed his assistance, to pass through the hands of Howell.

That side of his history is a pleasing one, and Ruskin's view of it is to be seen in the letters which he addressed to his secretary, and of which a selection appeared in the *New Review* for March 1892.[2]

These letters well set forth the private side of Ruskin's life, and as the anonymous compiler states, we see Ruskin as "the Good Samaritan, ever gentle and open-handed when true need and a good cause make appeal to his tender heart; Ruskin the employer, considerate, generous. . . . Ruskin the worker as he acts, away from the eyes of the world. . . . Ruskin the valetudinarian and Ruskin the humorist."

[1] There were three of these Orders sold in his sale at Christie's, 1890, a full size one, one rather smaller and one in miniature.

[2] Vol. vi., No. 34, pp. 273-284 inclusive.

They reveal Howell at his best, and, although no letters from him are printed in the article, we see him as the confidential correspondent, trusted to the full by Ruskin and associated with affairs needing delicate handling and a wise discretion.

We learn from these letters of the efforts Ruskin made to assist George Cruikshank when he was "in severe straits" in 1866, and of the delicate way in which he went to work, desiring to "gild his charity in a commission involving the issue of a fairy book for children with the great etcher's illustrations."

We also learn of similar efforts made on behalf of "a great painter," whose family was in distress; of various writers who were helped in generous fashion; of a friend who was ill and in trouble; of one who desired to find a kind home for a pet canary and of many another who appealed, and not in vain, to Ruskin's generosity until, at length, he himself was obliged to confess that he had "no more money" and could not "sell out stock and diminish his future power of usefulness."

The agent who acted for him in thus relieving distress was Howell, and in those days he was "Dear Howell" to Ruskin, who signed himself "Ever affectionately yours."

He expressed his sincere gratitude to Howell, spoke of him as "a jolly fellow," telling him his

business was "nicely done," trusting him with his complete confidence and with the utmost belief in his honour.

Yet even in these letters we begin to see signs of those difficulties which were eventually to grow into serious proportions.

Howell, even then, was always ready to present his own relatives (his cousins) as fitting recipients for Ruskin's generosity, and was shy of giving detailed statements to Ruskin concerning the sums of money which from time to time passed through his hands. He was also proceeding in his usual fashion to make himself indispensable to Ruskin, the *only* person who could be trusted as his almoner, the discoverer of new stories, subjects for books, long-lost etchings, rare editions, new publishers with ample means at their disposal, new ideas and new schemes, and also as the *only* person who could be trusted to help Ruskin in his various benefactions or extract him from the legal complications which too often ensued.

Howell furthermore pretended, as he always did, that all this effort in the interests of his employer meant serious overwork on his part, and that this could only be repaid by deeper confidence and by the grant of larger sums of money to dispense and thus wider opportunities for help and assistance.

Gray photographer

PORTRAIT OF CHARLES AUGUSTUS HOWELL BY ROSSETTI, 1870

Never before reproduced

Ruskin for a long time was victimized by the plausible manner of his secretary, as in fact he often was victimized "at the expense of his heart and his pocket," but it was all the time contrary to the advice of his mother, who alone of the family at Denmark Hill penetrated through the cloak of duplicity Howell had assumed.

At length the awakening took place and then Howell and Ruskin parted, never to meet again, even on terms of acquaintance or respect. Although Ruskin never discussed this parting, he felt it very keenly, and it had an unfortunately disastrous result upon the confidence and esteem he placed, in later years, upon those who were about him and who really were and deserved to be his intimate friends.

Later on, Howell attached himself to Rossetti (1872-1876), and what manner of man he was we are able to show, by reproducing the portrait Rossetti painted of Howell, which we believe has never hitherto been made the subject of an illustration.

William M. Rossetti, in a letter, described Howell as "a man of unusual personal charm and business capacity," and again as "a wonderful salesman, with his open manner, winning address, and his exhaustless gift of amusing talk, not innocent of high colouring and actual *blague.*" He adds that Howell was "unsurpassable."

Rossetti himself described him in one of his amusing limericks, thus :

> " There's a Portuguese person named Howell,
> Who lays on his lies with a trowel ;
> When I goggle my eyes and start with surprise
> It's at monstrous big lies told by Howell."

He was certainly the most extraordinary person for adventures who could possibly have been heard of. He was always having " astounding experiences," marvellous adventures. Whistler, who was for a while much attached to him, described him once as " the Gil Blas Robinson Crusoe hero out of his proper time, a creature of top boots and plumes, splendidly flamboyant."

He undoubtedly helped Rossetti and Whistler to sell their pictures, and that at increased prices. In his time he appeared to have known everybody of any importance, especially those who were likely to buy pictures, and it has been said that Howell " introduced everybody to everybody else, he entangled everybody with everybody else, and it was easier to get involved with Howell than get rid of him." He arranged terms with Whistler, with Rossetti and with Watts ; he introduced buyers and he took care to help himself to a share of the profits. He was never averse to doing even menial labour in order to ingratiate himself with the artist whose in-

timate friend and great helper he professed to be. It was really Howell who inspired Whistler to print off many of his etchings, and when Whistler was in the mood for doing it, Howell would grind the ink, or work the press, or hand the paper, or clear up the room—anything in order to induce the artist to produce his beautiful impressions.

It was Howell who introduced Whistler to the dealers and arranged with them that they should purchase Whistler's prints. Howell, with Leyland and Way, constituted Whistler's committee in bankruptcy, and he then bought largely at Whistler's sale in liquidation in 1880. He thus acquired the portrait of Rosa Corder from Whistler, for a very small sum, and the portrait of Irving, it is always said, for ten pounds and a sealskin coat; and eventually made a considerable profit from the sale of these pictures.

Howell's *metier*, as one of the writers on Rossetti has said, was that of "a professional talker," "talk was his stock in trade." He was a very amusing man, full of anecdotes, especially about painters, and was on occasion quite equal to inventing anecdotes to please his company; and the invented stories of Millais, Ruskin, Watts and others, it has been well said, were "mostly to the disadvantage of the persons concerned."

Rossetti called him "the greatest romancer of his age, unless it be old Dumas," and he professed to be amazed with "his sophistries." Rossetti, however, was a bad sleeper and had to sit up very late, and hence was glad of Howell's clever and exhaustless conversation.

Theodore Watts-Dunton, who knew him exceedingly well, described him as de Castro in *Aylwyn*. He speaks of him as a man "with a great broad back covered with a smart velvet coat, smoking cigarettes in that kind of furious sucking way which is characteristic of great smokers." He described in another place his complexion as being "of a yellow grey colour, something like a vegetable marrow," and then he goes on to say, "although his face was as hairless as a woman's there was not a feature in it that was not masculine. Although his cheek bones were high and his jaw was of the mould which we so often associate with the prize fighter, he looked as if he might somehow be a gentleman. . . . His face showed power and intelligence, although his forehead receded a good deal, a recession which was mainly owing to the bone above the eyes. Power and intelligence, too, were seen in every glance of his dark bright eyes."

But Watts-Dunton, in the same chapter from *Aylwyn*, from which we quote, also calls Howell

under the pseudonym of de Castro, "a professional anecdote-monger of extraordinary brilliancy, a raconteur of the very first order." Again he describes him "as a story-teller reckless and without conscience," and again he speaks of him as "a liar."

Of his personal appearance Watts-Dunton says he was "of somewhat formidable appearance as regards build, which showed that he possessed more than average strength," and he had an "extraordinary command of facial expression, coupled with the fact that he wore no hair on his face," and "which made one," says the person speaking in *Aylwyn*, "at first think he was a great actor." Allusion is also made to a frequent "flash of anger in his eyes."

It would be almost impossible, as a piece of personal description, to surpass this picture in words which Watts-Dunton sets forth of Howell.

As regards his complexion, another writer says, "Tobacco juice seemed to ooze from his face like perspiration, or rather like oil."

If he had been no more than an able raconteur, and a man of extraordinary brilliance, he would have continued on terms of friendship with many of the notable artists with whom for a while he certainly was intimate, but it must be plainly said, although one is anxious not to do less than justice to a man who has passed away,

that in characterizing de Castro as a liar, Watts-Dunton was simply using words which John Ruskin's mother had years ago applied to him. She was, as we have said, almost the only person who saw through his character, and with that wonderful intuitive perception, which undoubtedly belongs more to women than to men ; she pierced his armour of self-defence, and expostulated, strenuously, with her son for believing, or even laughing at, the stories which were told him by his then secretary, whom she declared was one of the biggest liars she had ever come across !

Mr Algernon Graves, who has a vivid remembrance of Howell (as, by the way, has almost everybody who had transactions with him), reminds us that it was Howell who introduced Whistler to the firm of Graves & Son, and persuaded them to have engravings made by Josey of some of his paintings.

With his accustomed generosity Mr Graves has given us various recollections of the man.

When Graves first met him, Howell was residing at Chaldon House, Fulham, near to old Putney Bridge, a fine old house then the property of a Mr Jones, a builder, and forming part of what was at one time Lord Ranelagh's estate.

Howell was forming a large collection of autographs, mainly of artistic celebrities, and young Mr Graves, as he then was called, made up and

sold to Howell a collection of holograph letters of artists and engravers with whom the firm had come into contact.

At that time Howell told Graves that he had sat to Millais for the man in his picture of the Huguenot.

Howell, a little later on, introduced Whistler, but Mr Graves, senior, lacked the discrimination and foresight possessed by his son and looked askance at the work of Whistler, always fearful that his too enthusiastic son would purchase pictures on which eventually money might be lost. Mr Graves bought from Howell Whistler's pictures of Carlyle, Mrs Whistler, Rosa Corder, Maud Franklin, Henry Irving, "The Fire Wheel" and "Cremorne." The portraits of Carlyle and his mother and the two Nocturnes were eventually resold to Whistler, and the former passed to Glasgow and the portrait of Mrs Whistler to the Luxembourg.

The portrait of Irving, Graves sold to the great actor himself, and that of Maud Franklin, to Messrs Dowdeswell, but the one of Rosa Corder would not sell, and this was in the possession of the firm when Howell died. Two hundred and forty pounds had been advanced upon it, and to the extreme surprise of Mr Graves, senior, the picture at Christie's fetched just beyond that sum, so that the firm received back its money.

The arrangement had been made by Mr Algernon Graves. The estate claimed the picture, and he, knowing its value, and that for a small sum a purchaser was ready to acquire it, undertook to put it into the sale, on the understanding that it was to fetch just over that figure and the balance was to belong to the estate.

The picture eventually passed into the possession of Mr Canfield of New York.

Mr Graves declares that Rossetti painted a portrait of Mrs Howell who died many years before her husband, and also he thinks of their only child Rosalind.

It is, however, quite clear that Mrs Howell sat to Rossetti for a chalk drawing which eventually was the *motif* for the lady in his famous picture entitled "Monna Vanna," but there are no portraits recorded by Rossetti which actually bear the names of either Mrs or Miss Howell, and it is practically certain that the latter, who was but four when Rossetti died, never appears in any portrait by the artist.

It was entirely at Howell's suggestion, Mr Graves states, that the portrait of Carlyle by Whistler was reproduced in mezzotint.

Messrs Charles and Walter Dowdeswell have also very vivid memories of Howell and they have been good enough to place some of their recollections at our disposal.

They were, of course, quite young men when they came into contact with him. Their father had warned them of him. Howell had struck up a strong friendship with the elder Dowdeswell or rather, had attempted to do so. He proclaimed him his dearest friend, and on one occasion, before other people, whom Howell, in his innocence, fancied Dowdeswell would be afraid to annoy, wound his arms around Dowdeswell and professing the utmost affection for him begged he would lend " his dear Howell " " just for a day or two " £50 and he would return it " ever so quickly " and bring him in " lots of new clients."

To his great surprise Mr Dowdeswell, senior, turned the thing off with a joke and could not possibly believe that so rich a man as Howell could want £50, but at the same time gave him clearly to understand that whether he did want it or not, and whether he brought him more clients or not, he was not going to lend any such sum.

Dowdeswell in consequence knew that Howell, who professed great indignation, would go to his sons, and he warned them that if a fascinating, delightful, plausible man came flying in some day in a great hurry with a " Here, my dear fellow, lend me half a sovereign to pay my cab, I have come miles and have no change," they

were not to do so and were to be proof against all his cajolery.

The thing happened almost in their father's very words; they were staggered by Howell's fascination and charm, but, thanks to the warning, were proof against it, and in consequence of this and other occurrences Howell never loved the Dowdeswells.

Whistler told them a delightful story of him. Whistler wanted some proofs of one of his own etchings or of an engraving which Graves was doing from one of Whistler's pictures—it hardly matters which—and called on Graves for them. Graves hesitated to give them to him, finally saying that they had not done business actually with Whistler himself, but only through Howell, and that Howell had bound them very straightly not to hand over any prints save on his written instructions. Whistler was furious and rushed off to Howell. Howell was full of apologies and professed to be quite angry with Graves. "Very stupid," "How foolish of them," "Why do they do these senseless things." "Of course you, my dear fellow, are entitled to as many of your own proofs as you want. Stop, I will write a letter to them at once; you shall post it."

Hurriedly he scribbled it off and read it aloud to Whistler. "Give Mr Whistler the proofs he desires.—Yours very truly, C. A. H."

Into an envelope it went, was stuck down, a stamp put on it, and Whistler took it off and on his way home posted it.

Next day, very early in the morning, Whistler presented himself at Graves' office for the proofs, but behold they were not forthcoming. "Mr Howell wrote and told you to give them to me," said the irate artist. "I posted the letter myself, did you not receive it?" Some consultation ensued with the reply. "We did have a letter from Mr Howell to-day, but it hardly gave us those instructions."

"I am certain it did," cried Whistler. "He read it to me. Let me see it."

The letter was produced, and Whistler cleverly flicked it out of the hand of the assistant.

"Of course you will not give Mr Whistler the proofs he desires," it read.

Whistler pocketed it, flourished his cane at the overwhelmed assistant, and pranced out of the shop.

"What does this mean, Howell," he exclaimed, confronting him in quite unexpected fashion with his own letter.

"Oh, my dear fellow, how stupid of me. All from the omission of a full stop, a thousand apologies, how sorry I am," said Howell, who saw in a moment that his scheme to retain all the proofs himself and fetch them that very day

had, through Whistler's promptitude, utterly failed. "Of course I can explain it. Graves, stupid people, wrote to ask me if they were to put numbers on the proofs, large, big horrid numbers, and I, having to write to them for you, said, 'Of course you will not. Give Mr Whistler the proofs he desires.' Two separate sentences, my dear man. I am so sorry. A million apologies."

Whistler, however, was beginning to see through his clever friend, and as a finish to the story took Howell down with him, got the proofs he wanted from Graves, although not *all* he wanted, "some had been mislaid," said Howell, and so prevented Howell from obtaining a great spoil of proofs such as he had determined to acquire.

The end of all relationships between him and Whistler was well set out in *The Paddon Papers, or The Owl and the Cabinet.*

The two stories contained in this very rare pamphlet (which is not, by the way, in the British Museum Library, nor at the Victoria and Albert) are of considerable interest. In the first Mr S. Wreford Paddon writes to Whistler complaining of his treatment of Howell. He tries to persuade Whistler that Howell is his true friend, that he (Whistler) introduced Paddon to Howell and praised him as his friend, and now that Paddon and Howell have become

intimate, Howell complains of the way in which his old friend Whistler is behaving to him and Paddon ventures to expostulate. The result is just what might be expected. Whistler, who doubtless did all that Paddon mentioned, contrives in his jaunty, witty fashion to make out that it was quite the other way and that he—"even he"—had been told of Howell by Paddon himself and had taken him as his companion on Paddon's recommendation! He then warns Paddon to beware of his friend, not to trust him, not to believe in him, or assuredly he would suffer as did everyone else who knew the gentleman or put themselves in his hands.

The other story was one which delighted Whistler amazingly, and about which he never ceased to chuckle. It was described in a series of documents with but little comment, and it will readily be guessed who the "Owl" was.

On the Sunday, in September 1879, before Whistler left for Venice, Howell happened to be with him. It was that same day that Whistler erected over the lintel of his house the mocking inscription, "Except the Lord built the house, their labour is but lost that build it," adding the statement, "E. W. Godwin, F.S.A., built this house," and signing it with his initials. An able connoisseur named Sydney Morse, who knew Whistler well, and had taken his house in Lindsey

Row, had been negotiating with him for some time concerning a Japanese cabinet owned by Whistler which he (Morse) desired to purchase. The negotiation was nearly but not quite definitely concluded, and the cabinet was still in the studio. Whistler did not want to leave it there, while he was away in Venice, and said so to Howell. The latter at once undertook to arrange the transaction for Whistler in his absence, and as this exactly met the situation the cabinet was removed forthwith, to either Howell's rooms, or to those of Rosa Corder.

As soon as Whistler had left, Howell saw Morse and agreed with him that he should purchase the cabinet and settled on the price. That having been done, Howell, being in his usual chronic condition of impecuniosity, called that very same evening upon a pawnbroker whom he knew, and informed him that, with the utmost urgency, he desired to borrow some money on a fine cabinet. Taking the man with him, he exhibited the cabinet, and the pawnbroker gladly agreed to advance the money, suggesting, however, that he should bring it round on Monday and fetch the cabinet then. To this Howell would not agree, and taking off the top of the cabinet handed it with a flourish to the man, saying he could take that under his arm (he lived close by), give him the money,

and fetch the remainder of the cabinet on the Monday.

To this the man agreed, paid Howell, and departed. Next day Morse sent for the cabinet, and Howell explained with many regrets that the *top* had been broken and sent to a cabinet-maker (whom he named) for repair. Morse took off the cabinet, minus the top, but soon afterwards the pawnbroker sent for it, and was told that an accident had happened to the *cabinet*, and that it had gone for repair to someone else, also named.

By these means Howell played off the one man against the other, fooling them all with many plausible stories—and making each of them, pawnbroker, purchaser and repairers—more and more angry as time went on.

In process of time Whistler returned and was met at once by the pawnbroker, who told his story. The artist, guessing what had happened, and being at the moment in possession of plenty of money, paid the pawnbroker, redeemed the top of the cabinet, handed it to Morse, who had already paid Howell part, if not all, of the purchase money, and then arranged to confront and mystify Howell.

All this story was well set out by Whistler in his usual gay, light-hearted, but mordant manner. He was at his very best in this pamphlet, illus-

trating every point by its own document, producing Howell's letter of excuses, the pawnticket, Morse's letters, and the like, and castigating Howell in brilliant and most painful fashion.

It was, of course, the end of everything between them, but it caused Whistler the most vivid delight, and Walter Dowdeswell remembers with what excited chuckles Whistler produced the documents [1] for him to see, and explained how he was going to expose to the world's derision the clever schemer who, for once, had been found out. In Whistler's own words, he had Howell "on toast."

Another side of Howell's character came out in some business transactions which he had with a very well-known and highly-esteemed resident in Bond Street and from whom he acquired the use of a room in his establishment, in order that, with Rosa Corder, who was at that time living with him, he might copy certain objectionable drawings, by Fuseli, and show her how to earn money with water-colour work. An unexpected incursion into his room, however, ended the whole arrangement in summary fashion.

[1] *The Paddon Papers, or The Owl and the Cabinet*, small 4to, 7 pp., 8×10, no covers, privately printed, March 9, 1882. As the only copy of this known to us to exist in England is at the moment unavailable we have had to depend on the memories of Mr Walter Dowdeswell and another friend, and on our own, for the details of the story. Almost every copy of this rare pamphlet is in America.

Rosa Corder, it must be added, "a gifted and beautiful woman," was Whistler's favourite model and lived for a time on very intimate terms with him. She is also declared to have been on intimate terms with Rossetti, and later on with Howell. His influence upon her was terrible and far-reaching.

She was herself a clever painter, and received her training at the hands of Felix Moscheles. Whistler taught her etching, in which art she also proved to be a facile, skilful pupil.[1]

Mr Algernon Graves has also a pleasant memory of her. He met her at Howell's house, and in 1878, when thirty-three years old, he sat to her for his portrait in a studio she then had in Southampton Row.

Whistler, he remembers, called once at the studio, while the painting was in progress, and said that

[1] We learn from the family that she was born in Hackney on May 18, 1853, the youngest of six children of Micah Corder, a London merchant. The other children were: Micah, a distinguished electrical engineer; Charles, an Australian gold-miner; Charlotte, an actress and artist; Frederick, a musician of unusually high talent, Fellow and Curator of the Royal Academy of Music; and Emma, who died in early childhood. She had at one time a studio at Newmarket, and specialized in painting famous race-horses. A collection of miniature reproductions of many of her best works, each mounted on a plate or shoe of the particular horse, was sold after her death. She was passionately fond of horses, and a clever rider. Invariably when she came in from a ride she superintended her horse's toilet, and on one occasion when doing so caught a severe cold which, followed by pneumonia, caused her death.

in his opinion " the foreshortening of the print in the sitter's hand was the finest he had ever seen."

This notable portrait is reproduced as a frontispiece to the latest of Mr Graves' books, that on the Art Sales from the eighteenth century to the twentieth. Miss Corder afterwards painted a portrait of Mr Graves' son, Sidney, when a boy of five years old.

She also painted a few miniatures in water-colour, and one very good one in oils of Colonel Burnaby, M.P., which is in the possession of his widow, now Mrs Aubrey le Blond.

Other works by her were a view of Bedfont church, with its two trees of topiary work cut as peacocks, and a portrait of Rosalind, Howell's only child. Both of these were engraved for Messrs Graves & Son.[1] She also painted a portrait of F. R. Leyland.

[1] In the B.M. (print room) there are the following after Rosa Corder :—

1. Portrait of a child, mezzotint by Jas. Scott, proof, signed in pencil by painter and engraver, with MS. inscription thus :

" Rosalind Blanche Howell Ætatis suae 8 mos. To Algernon Graves, with the affectionate regards of Charles Howell, Chaldon House, Fulham, 3 Oct. 1878."

2. Bedfont Church, mezzotint by Geo. Sanders, proof, signed in pencil by both artists, with MS. inscription thus :

" To Algernon Graves Esq. with the painter's kindest regards, 4 Feb. 1879."

[Both above were given by Mr Graves in 1915.]

3. Lettered state of No. 2 with title " The Two Peacocks of Bedfont."

There is also a dry point portrait of Rosa Corder after portrait by Mortimer Menpes, 1880.

ROSA CORDER
From a signed etching by herself
In the possession of Mr. John Lane

She died in 1894, and the wrong date appears against her name in the entry concerning her in the British Museum Catalogue of Engraved Portraits.

She possessed unusually long hair,[1] which reached to the ground, and can be discovered in Whistler's famous portrait of her. Her sister Charlotte had even longer hair, so her brother stated.

To the business resident in Bond Street already mentioned, Howell tried on one occasion to sell his collection of Blue china, because he, like the persons mentioned in previous chapters, was a collector of Blue Nankin porcelain. It was eventually arranged that a sort of mortgage should be issued on the porcelain, in order that Howell might have an opportunity of redeeming it later on, and the man who was to advance the

[1] In Ellen Terry's *Story of my Life* (p. 282), Miss Terry, telling the story of her dog, says :

" How did I come by Fussie ? I went to Newmarket with Rosa Corder, whom Whistler painted. She was one of those plain-beautiful women who are so far more attractive than some of the pretty ones. She had wonderful hair—like a fair, pale veil, a white waxen face, and a very good figure, and she wore very odd clothes. She had a studio in Southampton Row, and another at Newmarket, where she went to paint horses. I went to Cambridge once and drove back with her across the heath to her studio.

" How wonderfully different are the expressions on terriers' faces,' I said to her, looking at a painting of hers of a fox-terrier pup. ' That's the only sort of dog I should like to have.'

" ' That one belonged to Fred Archer,' Rosa Corder said. ' I dare say he could get you one like it.' "

We went to Archer, and from him " Fussie " was obtained.

money took the precaution of asking Murray Marks to make the valuation. This was done rather at Marks' own suggestion, because he had already discovered that Howell was utterly unworthy of confidence. Making the valuation, Marks immediately found out that the two best pieces, originally included in the inventory shown to the financier, had been omitted, and he demanded that the transaction should stop until these two pieces were found. Howell made all kinds of excuses, first stating that they *were* in the collection, then that they had been mislaid, and further on that they could not be found at all, but eventually they were discovered, and then he used them as a lever to try to extract a further sum from the man who was to advance the money. This he eventually succeeded in doing, greatly to the indignation of Marks.

The china was never redeemed, although Howell made fruitless efforts to get it back into his own hands, without payment of the money, and eventually the transaction followed the usual course and the china came into the market.

It was not the first time that he had raised money upon his collection of Blue and White porcelain.

Of the first occasion of his doings an odd story is told. He went to an important pawnbroker, a member, it is believed, of the celebrated

Attenborough family, and demanded a considerable sum, say six hundred pounds, upon his porcelain.

The money lender at once apprised him that he never lent money upon porcelain, being, he frankly confessed, ignorant of its actual value.

"That will not matter," Howell said, "let it be valued by Christie's and you can advance upon their valuation." To this he agreed; the valuation was made and came out at a figure considerably larger than the sum Howell wished to borrow. In process of time the pawnbroker was requested to sell certain pieces, and retain the proceeds against the loan, and this he gladly did.

The pieces sold at Christie's realised large sums, and the loan was very much reduced, becoming in process of time a very nominal amount. By this time the pawnbroker began, he thought, to understand, to appreciate, and to admire Blue china, which was far more precious and far more readily turned into money, than he had ever supposed.

Then there came a time when Howell called on him, paid the interest on what he owed him, told him to sell another bit and still further reduce the loan, and then explained that all the time he had been forming another collection, far finer than the first lot, at quite moderate

prices, but had now got to the end of his available cash and desired to pawn this second and even finer lot, for a further sum of, let us say, some seven hundred. The pawnbroker, confident that by now his own judgment could be relied on, came to Howell's house, saw the porcelain, noticed that it contained ginger jars, vases, pots and plates similar to those he had from time to time sold at Christie's, and gladly waived the cost of a valuation this time and advanced the money.

The porcelain was removed to his place. Howell never paid the interest, never redeemed the things, and in process of time the whole collection was sent to be sold.

Meantime Howell had redeemed the few pieces remaining of the first lot, but when the second was put up for sale it was found to be all modern, such as could readily be obtained of an importer at a Dock warehouse, not an old bit in the lot, and the result, of course, was a grievous loss to the pawnbroker, who had no redress, inasmuch as he had advanced the money on his own ideas of the value of the collection.

On another occasion Howell persuaded a generous helper to borrow in his own name an exceedingly fine jewelled tiara, which Howell desired a lady friend of his should wear at a forthcoming fancy-dress ball, and which he under-

took, in most strenuous language, should be returned to the jeweller from whom it was obtained the very next morning. Needless to say, it was not so returned, and it took many a week to obtain the tiara. Meantime the jeweller was in a state of anxiety, and the friend who had guaranteed it was still more anxious, and was making every possible effort to find out what had become of the missing jewels. But for his determination the tiara would have been sold and shipped away to America, when all at once, he was able to trace it, recover it, and hand it back, and this was done to the extreme mortification not only of the person who borrowed it, but of the lady who was to share in the proceeds.

There are numerous other stories connected with this extraordinary man. He certainly had the faculty of persuading people to put confidence in him. He had an unlimited facility of conversation, and almost equally unlimited power of persuasion. It was extremely hard to say "no" to him, it was marvellously easy to agree to his propositions, especially when, as a rule, they promised considerable financial return to the person concerned, he himself always stating that all he wanted was just to pay expenses, and all the profit to go to his very good friend!

Once intimate with him, the intimacy was an exceedingly difficult one to shake off, and the

result was, as a rule, in the end absolute detestation of him and all his affairs.

Marks was concerned in many transactions with him. In every one of them, he said, he was the loser, sometimes only to a small extent, and although, sometimes, there appeared at first to be a profit to him, in the end it was always the reverse. More than once, by his strange methods, he nearly got Marks into trouble, and in the end the picture of him by Rossetti, which had come into the possession of Marks, was sent out of his house in disgust and passed on to a member of his family, with the remark, "The man is thoroughly bad, I never want to see him again or to hear his name."

A proof of the confidence with which Rossetti treated Howell is afforded in a letter which was found amongst Murray Marks' possessions, addressed to Howell on the 23rd of September 1873. Rossetti writes from Kelmscott, Lechlade, as follows :

"My dear Howell,—I send you a description of my picture entitled 'Dante's Dream,' my price for which is 2500 guineas. I place it in your hands for sale, and you would, of course, explain to any buyer the causes which would prevent its immediate delivery. Some written agreement might probably be needed."

This, of course, refers to the oil painting bearing that title, a large picture 7 ft. 1 in. by 10 ft. 6 ins., the painting of which was commenced in 1871 but not completed until 1881. The subject had been in Rossetti's mind for some time, because in 1856 he had made a small water-colour version which was exhibited at the Pre-Raphaelite Exhibition in 1857 and the Liverpool Academy in the following year, and passed into the hands of Miss Heaton; its present owner being, it is believed, a member of the same family. For the larger picture there are several studies in existence, executed between 1870 and 1875, the head of Beatrice, which was at one time in the possession of Mrs Coronio, two heads of Dante, one of which belonged to Mrs Ionides, full-length picture of Dante and two other studies, a drawing of Love leading Dante, another of Love and Beatrice, and various studies of the Pall Bearers in the picture. The finished work passed into the possession of Mr Graham, and is now to be seen in the Walker Art Gallery at Liverpool. Mr Graham also acquired the reduced replica of it which was prepared in 1880, and which later on passed into the Imrie collection.

Rossetti had, however, a wholesome dread of being mixed up too intimately with Howell. He wrote to Marks on the 12th April 1875 re-

specting a rumour which he had heard from his assistant, Dunn, who afterwards wrote a book[1] about Rossetti, full of interesting information, but extraordinarily inaccurate, as follows :

"My dear Marks,—I judge (from something heard by Dunn, from Ryan the frame-maker) that A. is likely to sue Howell and that my drawing will be unpleasantly mixed up in the matter. If you will buy the drawing from A. I will either make up what you may consider its deficiencies in market value to enable you to sell again at a profit, by giving you other drawings from those I have, or else would exchange with you for it altogether to the amount paid by you, treating you *liberally* in either case for the accommodation. I hope you are seeing about Christie's business and will let me know at once.

"Ever yours."

P.S.—I have many good drawings by me. If you call here let me know when."

It is not easy to judge what was the drawing about which the law suit was likely to take place, nor can it be stated definitely to whom the A. refers, although it is believed to be one of the members of the Agnew family.

[1] *Recollections of Dante Gabriel Rossetti and His Circle*, Mathews, London, 1904.

Burne-Jones, also, always feared the influence of Howell. In a letter to Marks in 1871 he expressly adds, "Howell, remember, has nothing to do with my pictures."

Dunn, in the work to which allusion has already been made, tells one or two stories of Howell which are well worth recalling:

One day Howell dropped in at Rossetti's studio to try and obtain from the artist a drawing he coveted. Dunn says, "I infer some bargaining had been going on between them, and that the drawing formed part of the bargain, but as Rossetti prized it highly, to gain possession of it was not a very easy matter and required much diplomacy."

He then narrates how they all were looking at a "large, thick book," which contained a long series of Rossetti's studies, and "at last we came to the page at which the drawing Howell had come to secure was affixed. It was a beautiful face, delicately drawn, and shaded in pencil, with a background of pale gold."

"Howell," Dunn adds, "with an adroitness which was remarkable, shifted it from the book into his own pocket, and neither I nor Rossetti ever saw it again."

On another occasion he says that Howell by a bit of sharp practice had been able to get "thrown in as a final make-weight" for practi-

cally nothing at all, with some purchases he made in Hammersmith ; a magnificent piece of choice Nankin, a dish of " Imperial ware " as fine as had ever been seen.

He was greatly excited over his purchase, and at once sent out invitations for a dinner-party in order that he might exhibit his treasure and excite the envy of all beholders.

Dunn tells us that at the party there were present Whistler, Rossetti, two of the Ionides brothers, Leonard R. Valpy, George Howard (afterwards Earl of Carlisle), G. P. Boyce, Burne-Jones, Morris, George Cruikshank, J. W. Inchbold and others, and the dish was exhibited after dinner amidst great excitement, and pronounced of the finest possible quality, without flaw or blemish. There were universal congratulations, not unmingled with envy, at Howell's success. After dinner, while the ladies were upstairs " wrapping themselves up for their journey " back to town, and " the men downstairs occupied with their hats and overcoats," Rossetti managed to play a trick with his friend, " concealed the dish beneath the cape of his cloak " and carried it off. Arrived home he hid it in a massive wardrobe in the hall and swathed it about with draperies.

That was on a Tuesday. For Friday, Rossetti issued invitations for a return dinner-party,

inviting all Howell's guests and some more, about twenty in all.

On the afternoon of the day Howell, who had guessed who was the culprit, came to see Rossetti, and under some pretext or other peered about the house for his dish, discovered it, exchanged it for another, and sent back his own to his house in the cab which he had kept waiting at the door.

Rossetti, quite unsuspicious of all that had happened, gave an excellent dinner, which was "a distinct success," and was bubbling over with amusement at the thought of what was to follow. He led up the talk to Blue china, announced that he had bought a piece finer than Howell's was, or certainly as fine, was challenged to produce it, and rushed off to do so.

"He fished out the dish," says Dunn, "and brought it away swathed in drapery, just as he supposed he had left it. In a few minutes he returned to the dining-room with the package and began carefully to remove the wrappings. As the dish became uncovered, a curious, puzzled expression came over his face, and when it was entirely exposed to view he stood still in blank astonishment. For a few moments he was silent, then his pent-up feelings burst out in a wild cry:

"Confound it! See what the spirits have done!"

[Rossetti, his brother says, was always intensely superstitious.]

" Everyone rose to look at the dish. A dish it was, certainly, but what a dish. Instead of the beautiful piece of Nankin that was expected, there was only an old Delft thing, cracked, chipped, and discoloured through the numerous bakings it had undergone.

" The whole party, with the exception of Howell, who looked as grave as a judge, burst into a roar of laughter.

" Rossetti soon recovered himself," adds Dunn, " and laughed as heartily as any of his guests at Howell's ingenious revenge."

In another part of the same entertaining book Dunn refers to Rossetti, who was talking about Howell " pouring out his Niagara of lies," and shows he was well acquainted with the characteristics of his friend.

Dunn calls Howell " the greatest romancer of all the Rossetti circle," and added, " He was never without a cigarette, from morn till night he smoked, and the amount of cigarette ends he threw away in a day might well have made a good ounce weight of tobacco."

In a letter from Dunn written the last year of his life, which has been submitted to us, he bitterly complains of Howell that he had added Rossetti's monogram to two of the clever copies

Dunn had made in the artist's studio, and, as Dunn says, " he is certain " sold them as originals.

Perhaps this is the true explanation concerning certain of Rossetti's drawings which are distinctly suspect.

Dunn said that Howell " figured twice " in the St George and Dragon pictures painted by Rossetti ; as St George in the act of killing the monster, and again in the final scene when he enters the city in triumph.

In mentioning Rossetti, Ruskin, and Whistler as the persons for whom Howell acted as secretary we have not, however, exhausted the list. In 1866 he was also intimate with Swinburne and became " his man of business," so Edmund Gosse tells us, " the partner of his amusements, the confidant of his literary projects, and often his main channel of communication with the world." " For some years," Gosse goes on to say, " until the arrival of Theodore Watts on the scene, Howell was to Swinburne all that Atticus was to Cicero." We learn that Swinburne did not suffer as severely " from a material point of view " as did Ruskin, Whistler, or Rossetti " from the vagaries of Howell," but Mr Gosse concludes that " a worse factotum could scarcely have been found for Swinburne in these critical and fervid years."

It was Howell who committed Swinburne to

the "oral contract" with Hotten, which nearly wrecked his literary career and which there is no doubt Howell had not the slightest right to make. It bound Swinburne to put everything he wrote into Hotten's hands and to accept such arrangements as he chose to make. The discovery of this contract, by which Howell was to have been the gainer, caused the rupture between Howell and Swinburne and led the latter to request Theodore Watts, to act for him. Mr Hake publishes a letter from Swinburne to Theodore Watts (afterwards Watts-Dunton) dated 30th January 1873, in which the poet says :

"I am writing to Howell by this post and rely on his evidence to settle the question on my side of the existence of any such oral deed of gift on my part."

The evidence was unfortunately not at all clear. Howell had certainly made the contract but managed to slip out of any responsibility and Watts had to take legal action to have it set aside. "Swinburne," Gosse says, "was justly incensed with Howell, who certainly had never deserved his confidence," and all his affairs were taken out of Howell's hands and placed in those of Theodore Watts. This was the beginning of the noble friendship between Swin-

burne and Watts, and Howell had once again managed to overreach himself and had upset, by his avarice, an acquaintance of a most interesting character.[1]

Howell at times gave himself great airs, was proud of his position as a vestryman, and made great disturbances in the law courts and public gatherings in connection with the parish to which he was attached. He also passed as a great personage, at a house, Old Denner, which he took at Selsey Bill, and there he gave out-of-door treats to hundreds of children, and delighted their hearts with the way in which he played games with them, told them absurd fairy stories, and altogether passed as a great benefactor.

One of his witty remarks has never been forgotten. Soon after Whistler had finished decorating the house he took in Chelsea in his favourite yellow colour, in places heightened in white, Howell made the clever remark that " to go and see Whistler was like standing inside an egg."

Really his chief claim to remembrance by the world at large is constituted by the fact that it

[1] While these pages are passing through the press, the publication of Swinburne's letters by Edmund Gosse and Thomas J. Wise reveal the poet's opinion of Howell after this transaction. In a letter to Mr Gosse, October 15 [1879], Swinburne speaks of Howell as a " person who was once my friend and is yet my debtor, habitually amusing mixed companies of total strangers by obscene, false anecdotes about my private eccentricities of indecent indulgence as exhibited in real or imaginary *lupanaria*."

was Howell who persuaded Rossetti to consent to the exhumation of the body of his deceased wife, and to the removal from her coffin of the manuscript of his poems which the poet, in his terrible grief, had covered with her "glorious red hair" and entwined in its strands before she was buried.

Howell not only proposed to rescue the poems, but he himself superintended the exhumation, and restored the manuscript to Rossetti in October 1869.

On more than one occasion Howell's death was reported, it is believed by his own agency, in order that he might hear what was to be said, and also in order to assist in a negotiation he had with the underground railway people whom he sued for heavy damages by reason of injuries caused to him.

All this controversy he set out in a pamphlet on the subject which he privately printed and which it is now almost impossible to obtain.

It is declared to have been very libellous.

At length he really did die at the Home Hospital, 16 Fitzroy Square, on 24th, April 1890, and we fear it must be added almost without regret, from any persons who had ever been concerned with him, with the possible exception of his two executors and his heirs and of the children whom he entertained so handsomely

at Selsey Bill, which entertainment, by the way, it must be added, was always said to have been carried out at somebody else's expense.

After his death there was a three days' sale at Christie's of his effects, 13th, 14th, and 15th, November 1890. The sale comprised oriental porcelain, bronzes, arms, embroideries, carvings in ivory, portraits, pictures, engravings, a large selection of *objets de vertu* and a quantity of fine English furniture. There was also an important collection of Stuart relics which really belonged to Miss Rosalind B. C. C. de M. Howell, his only daughter, and to which she had succeeded from her mother, who was a Murray of Stanhope. Amongst these treasures were a heart-shaped double locket, set with diamonds, which had belonged to Lady Janet Murray, and had upon it the letters C. R., with the date, 6 Sept. 1650; a heart-shaped pendant which had belonged to Queen Henrietta Maria and then to Queen Catherine of Braganza, and as a gift to one of her ladies-in-waiting had passed to Doña Maria Justina da Costa Posser, Miss Howell's great grand-aunt; a ring with diamonds and rubies enclosing the hair of James I., which belonged to Lady Lilias Murray; a rock crystal and gold slide, containing the hair of Charles I.; a fine watch with the portrait of James I. and his Queen; a memorial ring containing a part of

the shroud of Henrietta Maria ; and many other objects of equal interest, and all with important pedigree. There was also a portrait of Mary of Guise, by Bronzino, and one of Prince James Francis Edward, by Kneller. Many of these relics fetched high prices, and the most notable of the objects passed eventually into the Royal collection.

A goodly proportion of them had been lent in 1889 to the Stuart Exhibition[1] at the New Gallery.

About one of these relics a queer story is told by Mr L. H. Myers.

At the sale he challenged the accuracy of the description of one lot, explaining to Howell that the hair in the locket, which purported to be that of Charles I. or Mary Queen of Scots—it matters not which—could not be what it was called as it did not agree in colour with what is definitely stated in history about the hair in question.

Howell took Myers aside after the lot had been sold and taken away from the saleroom, and explained with many a digression that he was quite right, the relic had been dropped, the hair lost, and he had put into it some of Rosa Corder's hair instead, and that nobody, he was quite

[1] See items 393-9, 400, 466, 476, 488, 489, 490, 511, 570, 571, 572, 786, etc.

sure, possessed sufficient historical accuracy to detect the fraud.

Myers tried to trace the buyer and to explain matters, but the purchaser was perfectly satisfied with Howell's pedigree and declined to believe the locket had been tampered with.

Included in this sale were also six pictures by Whistler, a Nocturne, the Rosa Corder already named, and others, and a sketch by Whistler of Howell's cottage, Old Denner, Selsey; paintings by Reynolds, Gainsborough, Zoffany, Sandys, Lawrence, Lely, Kneller, Raeburn, Rossetti, and Burne-Jones and many prints, engravings, drawings, and lithographs.

The result of the three days' sale was the sum of £4348, 17s. 4d., and great surprise was expressed by the various persons concerned who had known Howell, at the large number of fine things he had been able to acquire.

Howell's will was dated 20th September 1888 and proved 11th June 1890, but the estate was resworn in May 1891 at £3072, 6s. 11d.

His executors were the late Mr F. J. Bonham, the auctioneer of 65 Oxford Street, and Miss Chambers, an artist,[1] and they were directed to apply for advice to Howell's "dearest friend,"

[1] She exhibited at the Royal Academy between 1881 and 1893 and resided at 17 Red Lion Square. She painted a well-known portrait of Maud Franklin (who also sat to Whistler) which belonged to Howell.

Henry Doetsch, banker, of 7 New Burlington Street, who will be well remembered by reason of a much-advertised sale of pictures at Christie's, which was in the nature of a fiasco. Almost all the paintings it contained, largely bought under Howell's advice, were suspect, and the prices for works bearing great names were so absurd that the catalogue, a costly compilation, was withdrawn and the whole episode hushed up as speedily as possible.[1]

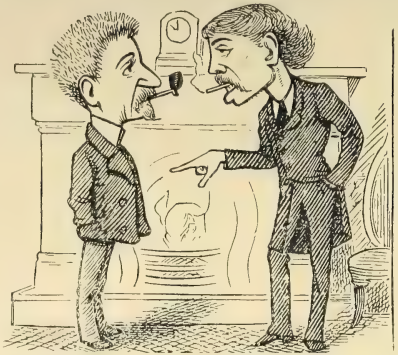
By his will Howell left his estate to trustees for the benefit of his daughter and her issue, or, in default, to his niece, Miss Beatrice Ellen Howell or her issue, or, again in default, to Rosa Frances Corder, spinster, or her issue, or eventually to surviving nephews and nieces.

He had some estate in Government funds and in the Rio Tinto Mining Company, but his daughter did not succeed to any of his property. It was all divided between his creditors.

Howell was buried in Brompton cemetery. He was, it is feared, himself responsible for many of the pictures in the Doetsch collection as he was an expert copyist and delighted in producing

[1] The sale was announced for June 22, 24 and 25, 1895, and the executors of Mr Doetsch called in Dr Richter to their assistance. He examined the pictures and in many cases changed the attributions. The catalogue was issued at a guinea, and contained eighty illustrations and a long introduction from Dr Richter, but the sale never went beyond the first day, and did not even complete the lots catalogued for that day's sale.

ONLY IN THE WAY OF BUSINESS—ANOTHER PICTURE FRAUD.

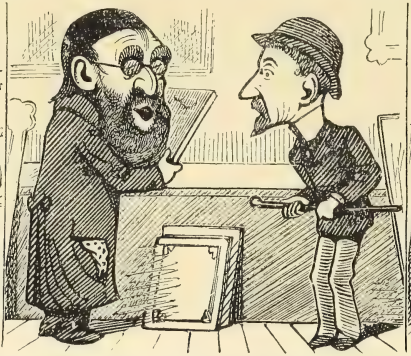


1. Maul wanted money. It isn't often an artist does, but somehow Maul did; so he thought he would take a picture or two to a dealer. "You can't do better than to take 'em to Moss," said an æsthetic looking cove he met one evening.

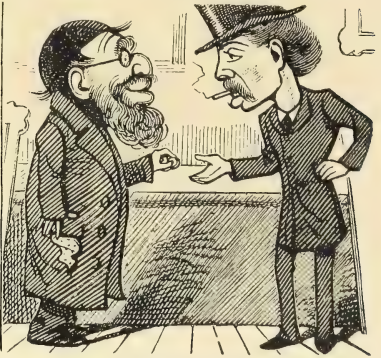
2. Then he picked out three of his best, and went to Moss.

3. "Yes, said Moss, "no doubt they are well worth eight guineas a-piece, but that's a lot of money. "I couldn't give more than half. Poor Maul, who really was hard up, said he would take half this once. "Then," said Moss, "call on me in a week, and I will see what I can do."

4. An anxious week passed. 'Guvner's not in, sir; gone on the Continent; be back in a week. No, sir, he ain't left no note for anybody by the name of Maul."



5. Another anxious week. "Oh, ah!" said Moss, after a little reflection, "I remember you left the three pictures, but I never told you to call in a week for twelve guineas for 'em. I said, my dear, I would do what I could for you. You said they were worth eight guineas each; well, I'll let you have the two best pictures, that will be sixteen guineas, then you will owe me four: but I won't be hard. Give me two guineas and take away the two pictures."



6. By a mere chance, that very afternoon the æsthetic looking cove Maul met the other evening dropped into Moss's shop. "Oh, yes," said Moss, "Mr. Maul was here to-day. Your little 'com.' I think you'll find it right. Much obliged to you, my dear."

so excellent a copy (or forgery) of a picture as to deceive even practised judges.

On one well-known occasion he even took in Rossetti for a few moments with a copy of one of the artist's drawings, monogram and all, and then when it was discovered what he had done, Rossetti, it is said, " foamed at the mouth " and was " incoherent with indignation." Howell also copied eighteenth-century portraits such as those by Reynolds and Gainsborough, and taught Rosa Corder, a very apt pupil, to do the same.

His copies were always signed, " the touch of real genius " he called it, and one of his cleverest productions of this sort revealed him as a forger because he put to it the signature of Gainsborough, forgetting, in his hurry, that Gainsborough never signed his works at all.

The opinion of some of his fellow journalists, and of the public, concerning Howell, can be judged from the caricature of him which appeared in *Fun*, and which Mr Graves has kindly placed at our disposal.

VIII

SIMEON SOLOMON

MARKS knew all three members of the Solomon family, Abraham, Rebecca, and Simeon, but the two latter far better than the elder brother. They were all remarkable. Their father was a prosperous Jew, who lived in Bishopsgate, an importer of Leghorn hats, their mother, one Kate Levy, a black-eyed, black-haired woman of marked artistic genius, and from her the children derived their heritage of skill.

Abraham, the eldest (1841-62), painted many pictures, but one only, really popular, and that entitled "Waiting for the Verdict," gained him great renown as it was engraved and sold by the hundred.

Copies of the print may often still be seen in cottage homes and in inns, although it was painted as long ago as 1857.

It was exhibited at the Academy, as was its companion picture, "Not Guilty," but the latter was not so successful a work. His other paint-

ings were subject pieces, mainly after scenes from Goldsmith, Scott, Washington Irving, or Molière, or from Tartuffe.

He was trained at Sass's School and at the Royal Academy, exhibited forty-five pictures, attained the position of A.R.A., but died at Biarritz the very day on which the Academy conferred this distinction upon him. He was never a strong man, and was not the wisest of men, with regard to his health.

Rebecca, his sister, a handsome gipsy, merry at times and deep in depression at others, was a very attractive woman. High-spirited and gay, she resented constraint of any sort, and despite all the efforts of her friends, of whom we know Marks was not one of the least; she gave herself up to a life of excitement and merriment, with unfortunately the usual result.

She, also, painted one celebrated picture, "Peg Woffington visiting Triplet and his Famishing Household," and numerous other works, exhibiting at the Royal Academy very often, and in all, at that and other exhibitions, about forty works.

They were marked by skilful, sound drawing, and bold, good colouring, and this praise is deserved, for she was at one time in Millais' studio as a copyist and drapery painter, and all her life a student of his work.

Several times those who knew Rebecca did

their utmost to save her from trouble, but it was of no avail, she would not be constrained by any laws that were in the way of her pleasure. A short life and a merry one, was her motto, and, as she added to her other abilities that of consuming any quantity of alcohol without, at the moment, any ill effect, the result may be guessed. She died in 1886.

Simeon (1840-1905) was the ablest by far of the family, and his the most piteous end.

Like his brother and sister he began his artistic career when very young, for before he was sixteen he had a picture in the Academy.

His training was mainly acquired in his brother's studio, which he entered when only ten. He studied for a brief time at Leigh's School, and entered the Royal Academy Schools at the age of fifteen, quickly making his presence felt and developing wonderful skill and an astonishing accuracy and painstaking manner, very much on Pre-Raphaelite lines. At first his pictures were all of Jewish subjects, later on mainly illustrating classical stories, but all were remarkable, and his skill as a draughtsman was profound.

Burne-Jones had the greatest admiration for his ability. "Solomon," he used to say, "was the greatest artist of us all."

In that wonderful period of the 'sixties there

were many of his fine drawings in the illustrated magazines.

One of his pictures, that called "Moses," was greatly praised by Thackeray in the *Round-about Papers*, others, such as "Amor Sacramentum" and "Love in Autumn," are marked by very attractive allegory, clothed in exquisite form, and his illustrations of scenes from Ruth or Canticles have seldom been exceeded in their beauty of line and design. He exhibited over fifty works in all.

Marks met him first of all in Rossetti's studio, and was greatly attracted by the handsome, graceful young Jew. Later on he met him at the home of Ernest Hart, the collector who was, through his wife, a connection of Solomon, and who had a profound appreciation of his skill.

When Solomon returned from a visit to Italy in 1870 it was to Marks that he brought a portfolio of sketches and of Marks he sought advice as to what he should do with them, but by that time the troubles that brought Solomon to a sad end were showing themselves, and the man who had been an intimate friend of Walter Pater, and had, in fact, painted the best-known portrait of that wonderful writer; was fast drifting into a condition when, too seldom sober, he was not a fit companion for anyone.

A curious vein of sickly sentiment was also

pervading his work, against which in vain Marks tried to persuade him, and one of his ablest critics, who had often praised his works, Sir Sidney Colvin, felt bound at last to enter a strong protest against the prostitution of marvellous genius.

Solomon was, however, still a charming and attractive companion.

Swinburne had the highest belief in his power, and compared him with the Greek poets, whom certainly he greatly resembled. Once, in fact, at Swinburne's house, he assumed Greek costume, and, with laurel wreath and lyre, sandals and long-flowing green drapery, looked a veritable Apollo, with exquisite profile and brilliant, far-seeing eyes.

He again assumed this costume one evening when a guest at Lord Houghton's, and then, suddenly altering it and changing his expression with extraordinary skill, he impersonated a Jewish prophet, and declaimed in sonorous voice long passages from the Hebrew ritual which he had learned when a boy.

Suddenly he went out of his mind in a prison cell, whither he had been taken after an escapade of more than usual excitement, and for a while was under constraint. Then, by the efforts of a few friends, he was placed under the charge of a medical man, and gradually grew better,

ANGEL FACES, BY SIMEON SOLOMON

until at last there was no more reason for his detention, but then followed his most lamentable period, during which he sank gradually lower and lower.

Marks found him once in the Brompton Road working as a pavement artist, took him home with him, cleaned him up and started him afresh. But all was to no purpose. He sold matches in Whitechapel, he associated with thieves in Houndsditch, he victimized his friends and all who would help him.

Drugs followed, and every effort to reclaim him was in vain.

The dealers in the West End gave him clothes, locked him up in studios with painting materials and ample food, helped him with money, paid for lodgings, redeemed his things over and over again, but the tragic story pursued its sure course and could not be checked.

On one occasion Marks, like other friends, bought, only to destroy, his later paintings in pastel and water-colour because they were evil in design and horrible in appearance, and yet were the work of one whose draughtsmanship at one time was wellnigh faultless in its beauty and its charm.

Towards the end of his life Mr Meynell was, we believe, exceedingly kind to him, and the generous soul to whom the world owes the moral

salvation of Francis Thompson did similar acts of kindness for poor Simeon. His love of ritual and colour, and his strange interest in allegory and mysticism, attracted him to the Catholic Church and her services, and then he, poor ne'er-do-well, tried to impress upon his friends that they ought all to become Catholics at once; and Marks well remembered a solemn lecture he had from Solomon on this very subject, interspersed with stories from the Talmud, and the whole delivered in the most serious fashion, by a man, who at that very moment, was happily and contentedly drunk.

Happy he always seemed to be, and content also, having a keen sense of humour, and much merriment in his bright eyes.

He told stories well and had many of them to tell. He was well aware of his skill, but, like his sister, detested constraint and hated law and order.

All who knew him admired his ability and even admired the man, for with all his base habits (and they were many of them very base) he had a wonderful fascination, but he was not suitable for ordinary society; his life was that of a Paris Boulevard rather than an English home, and very tragic was it to see how he wrecked golden opportunities and wasted wonderful ability.[1]

[1] While these pages are passing through the press, the publication of Swinburne's letters by Edmund Gosse and Thomas J.

One night he was found unconscious in a passage near Holborn, was carried to an infirmary close by, and there, in August 1895, he died, and after his death amazed all who saw him by the perfect serenity of his remarkable features. His tragedy, Marks said, was the grimmest and most distressful that he ever met in real life, and far exceeded in poignant details any that had ever been put upon the stage.

Some day, by those who knew him even more intimately, a book could be written about him, and if illustrated with reproductions of his drawings and paintings, it would be a revelation to the world of the skill of poor Solomon and of the genius which he allowed to run to waste.

Wise reveal how the poet, who had been friendly with Solomon, suffered from his action in later days. In a letter to Mr Gosse, dated October 15 [1879], Swinburne speaks of Solomon as a man " who is now a thing unmentionable alike by men and women, as equally abhorrent to either—nay, to the very beasts —raising money by the sale of my letters to him in past years, which must doubtless contain much foolish burlesque and now regrettable nonsense never meant for any stranger's eye, who would not understand the mere childishness of the silly chaff indulged in long ago."

IX

OTHER FRIENDS

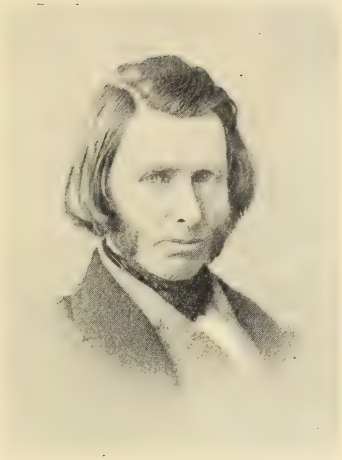
AMONGST Murray Marks' cherished treasures was a little group of carte-de-visite photographs, some of them signed, and all presentations made to him, by the various notable persons which they represented.

Five of them appear in this book. Whistler by himself and in a group, four of the others, Leighton, Millais, Swinburne and Ruskin.

Leighton, Marks first knew when the future President was quite a young man. They met in Paris, and it was a mutual love of bronzes that made them acquainted and which formed the main thread upon which their friendship was strung. It is said that the acquaintance began in a Paris sale-room, when they both were competing for the possession of a fine early Italian bronze, which Marks eventually obtained and then ceded to Leighton. Leighton was always more interested in form, contour and design, than in draughtsmanship and colour, so much so that, in the opinion of various critics,

Elliott & Fry

SWINBURNE



Elliott & Fry

RUSKIN

Poulter

MILLAIS

Elliott & Fry

LEIGHTON

PORTRAITS OF FOUR OF THE FRIENDS OF MURRAY MARKS

From presentation photographs

he would have been more eminent in sculpture had he given more close attention to it, than he was in pictorial art. His Athlete and Python, executed in 1877, is clear evidence of his skill in such work. It will therefore be understood how much early bronzes appealed to him. The acquaintance thus commenced continued throughout his life, and Marks used to say that he believed he was the only person who was consulted by a President of the Royal Academy, concerning the hanging of his own pictures, outside of the Hanging Committee. On more than one occasion, Leighton not only consulted Marks and took his advice concerning the hanging of pictures in his own home, but also took him, the night before the private view, to the Royal Academy; to tell him what he thought of the hanging of certain pictures, more especially of his own.

Ruskin, had a profound admiration for Marks and often consulted him. For him Marks designed a cabinet to contain some of his minerals, and it was Marks' unerring eye for colour that was responsible for the arrangement of the minerals and jewels Ruskin collected, in suitable juxta-position, while he helped Ruskin do similar work in the collections he intended for various museums.

Cruikshank, Marks got to know through his own love of the work of Gilray and Rowlandson,

artists much esteemed by the eminent caricaturist. The two men never, however, agreed on one matter. Marks was a gourmet and enjoyed a glass of good wine ; Cruikshank was an energetic and almost fanatical abstainer. Many an argument they had, but Marks was seldom in a really argumentative mood, and was content to smile at Cruikshank and his grim prophecies and to let the old man have his own way.

Millais, Marks first met, in youthful days, in Rossetti's house, and later on often saw him in the artist's own rooms. For his early P.R.B. work Marks had the highest appreciation, for his later productions very little interest, and at times a thinly-concealed regret. It was always a source of sorrow to him that Millais so soon left the old work, "gifted" he was, said Marks, "with the fatal gift of facility." Marks used to quote with great amusement Rossetti's comic lines on him something thus :

> "Paint in the style of Millais,
> Millais' all the go.
> Put it on thick, with the shovel and pick,
> If you want to get into the Show."

At one time, Marks helped Millais to sell his pictures, introduced him to Leyland and to several of the North Country buyers, and in later years, when they met but seldom, Marks was an honoured guest at Millais' table in his

great house, and occasionally advised him as to fittings, decoration and drapery, while he was one of the last persons to see his old friend on his death-bed, in the days when speech had for ever passed from the dying President's power.

Swinburne was another friend—in his "gorgeous" youthful days, when they used to dine together at Scotts and attend the play in each other's company.

With Val Prinsep, the great, strong, massive giant, Marks was on far closer terms, and they discussed many a scheme together, helped one another at the foundation of the Green Room Club, dined and supped in each other's company, and were specially intimate friends.

Birket Foster was another man, whom Marks greatly admired, and for whose finer and more exquisite work he had a profound interest. He visited him at Witley and took much interest in the arrangement and planning of his new house there, and in the decoration that Burne-Jones was carrying out.

William Bell Scott, he knew well, when he was a master in the School of Design at Newcastle. Marks was often asked to Penkill Castle, but was never able to go there. There were several of Bell Scott's dreamy, poetic letters amongst Murray Marks' possessions.

With Philip Webb, the architect, he was on

even more intimate terms, although Webb was somewhat of a recluse. He was introduced to Webb by Wickham Flower, for whom Webb carried out extensive work. Flower was a rich man, an eager buyer of old Italian pictures, and often requested Marks' advice both in purchase and in hanging. It was in the hall, at Old Swan House, that Marks was said to have met Webb for the first time, and after that meeting they were often in one another's company. They decided, however, that they had known each other years before, although only in casual fashion, and considered that the introduction made by Flower was rather a linking up of old dropped threads, than a new friendship.

The artist, however, whom Marks knew the best, was Napier Hemy. With him he was closely bound, and all the innermost details of Hemy's early life were opened to him, while a portrait of himself Hemy sent him was amongst Marks' treasured possessions. They kept up a close correspondence, and Marks felt very much as a brother would towards Hemy and was terribly cast down by his untimely death. The friendship is the more remarkable as Hemy and his wife were devout Catholics.[1]

Poor Hemy wrote a piteous letter to Marks

[1] One of Hemy's friends then speaks of him, "He had a delicate and refined mind combined with a virile character."

in September 1880 concerning the sudden death of his first wife. It is too sacred to quote in its entirety, but he makes the following allusion to his friend—" She was talking of you to a man who had sold me some pretty things and saying what a good fellow you were and telling him how you had handed her the Christ I wanted and left it to me to paint you a picture, trusting I would do something very good, so unlike men who drive hard and fast bargains."

This characteristic praise one constantly meets with in letters written to Marks, all his real friends loved him and recognised his kindness and generosity.

There is an interesting comment on an anecdote related by the Pennells, contained in one of Hemy's letters to Marks.

Hemy was advising Marks to buy the book on Whistler, which was, he declared, " most interesting," and then he went on to say, " our friend Howell is always turning up. There is a funny story of some missing etchings ! I find I have them all ! The way C. A. H. not only robbed Peter to pay Paul but robbed Peter to make presents to Paul was too funny. Get the book and read it if you have not done so already."

The story that the Pennells quote is taken from a letter of Whistler, in which he speaks of

Howell's " amazing skill," and in which he adds, " Howell of course profited. But he was so superb." Whistler then goes on to tell the story. " One evening," says he, " we had left a pile of eleven prints just pulled, and the next morning only five were there." " It's very strange ! " Howell said, " we must have a search. No one could have taken them but me, and that, you know, is impossible ! "

Of literary men Marks was most proud of his friendship with Dickens, whom he visited frequently, and at whose readings in public Marks was generally present, prominent in the front row. One of the letters, written by Dickens' son and successor, appears in our chapter on the Green Room Club.

We must not forget in writing of the friends of Murray Marks to refer to one of the great collectors of the day, Mr J. P. Heseltine, who, in his house at Queen's Gate, has gathered together a wonderful series of drawings, pictures and *objets de vertu.* One of his later letters is before us, dated 3rd January 1913, and in it Mr Heseltine makes the following interesting comment :

" Since the Blue China days, long ago in Oxford Street, you have become my oldest living friend in connection with the collection of works of art."

Mr Heseltine was one of the first persons to whom Marks sent the medallion portrait of himself (see Appendix), and charming indeed was the letter that he received in reply.[1]

Of yet another friend a rather fuller allusion must be made.

Charles Fairfax Murray, artist, collector and benefactor, had known Marks for a very long time.

Their correspondence is from the early sixties, and it was Marks, who greatly admired Murray's work as an artist, who introduced him to several persons, including Morris, Watts, Leyland and Ellis.

It was entirely through his interest that Murray received a commission to paint the portrait of Mrs Morris in 1868 for Ellis,[2] and this led to a more important commission, about which he wrote several times to Marks; some miniature illustrations for a book of poems by Morris, written by him for presentation to the wife of his old friend, Burne-Jones.

[1] In a recent kindly letter sent to me by Mr Heseltine he says, "I shall read your book on Murray Marks with great interest; we were old, old friends: he had a fine natural scent for every good work of art, and his judgment for old bronzes was supreme."

[2] In one of Murray's letters to Marks he thus writes: "Many thanks for your continued interest in my welfare and for the much you have already done for me. . . . The commission you obtained me . . . for Mrs Morris' portrait has turned out greatly to my advantage."

This volume, a treasured possession of Lady Burne-Jones, was carried out entirely by Morris, Murray and George Wardle, and presented to the owner on 26th August 1870.

For Marks, Murray executed six delightful portrait studies representing himself, Mrs Marks, their daughter, and their favourite cat, and he also carried out a charming pencil drawing of the daughter who, while in Italy, spent some time under his care.

Others, who must not be forgotten, were the Mendelssohn-Bartholdys, whom he often visited, and from whom he received much kindness. Madame Modjeska and the De Reski's, with whom he stayed at their houses in Poland, and Lord and Lady Carmichael, with whom he toured in Italy, and who were warmly attached to him. To his actor friends we refer in greater detail in the next chapter, but it may be permissible to add that in the opening months of the War, when yet his health permitted, he made many new friends amongst those from the Front, delighting to take them about in his car, and to entertain them in sumptuous fashion at his house in Egerton Crescent.

Lord Carmichael has been good enough to send us some of his recollections of his friend. He says: "It is a long time since I first met Murray Marks, I can't even say in what year

it was, but it was while he was still in Old Bond Street upstairs. . . . I soon found out that very few men knew more about the things which I liked than did Marks, and it was from him that I learned most of the knowledge that was useful to me as a collector. By the year 1895, at any rate, and perhaps before that, I had come to look on Marks as one of my best friends. Then, and for many years after, I should say there was hardly a day, when, if I was in London, I did not visit his place to have a talk with him. . . . We often visited museums and collections together, and went together regularly to Christie's and other places of that sort. We also used to lunch together very often, for both in food and drink his taste and mine were very alike, and he was excellent company. He was full of recollections of interesting people, especially of the pre-Raphaelites and of Whistler. Several times I met him abroad, in Paris and in Florence, where we made excursions together into the country and neighbouring towns, and together visited the antiquity dealers, large and small. To go along, say, the Via Maggio with him was a great delight. We used to go into every shop and look at everything. His quick eye used to find out at once what was worth looking at for more than a moment. . . . My wife sometimes went on these shopping excur-

sions with us and Marks used to help her, very much, in selecting and bargaining for specimens of embroidery or old velvet and other materials of which he knew so much. He came and stayed with me several times in Scotland and was a most delightful guest. When we were in Australia my wife did all she could to persuade ladies there to take an interest in needlework, and both she and I tried to help the authorities of the Melbourne Museum, as far as we could, in acquiring good specimens of works of art of all kind. Murray Marks most kindly and enthusiastically, at my wife's instigation, got together a very good collection of small specimens of textiles and embroidery, many of them of very early date and good in design. These were sent out to Melbourne, and the trustees were glad to have them for the Museum, where, I believe, they have served a very good purpose. When I returned to this country, after about ten years' absence in Australia and India, I was much saddened to find how much my old friend's health had failed. His good spirits and his intelligent interest in everything were, however, the same. I was not able to see much of him, as he was living in Brighton, and I could not get away from London, but I went down one day, not very many weeks before his death, and spent most of the day with him. He could

not move out of his chair, but he was most kind, showed me many of his treasures, and talked of old times and old friends. He gave me a most excellent lunch, which it pleased him greatly to think was of a kind one could not have got in London. He also gave me a paper knife of wood, set in a silver mounting of sixteenth century workmanship, which once formed the top of a sword scabbard. This I shall always treasure in remembrance of the last day I saw him. . . . He was one of the most lovable men I ever met, and I am, I expect, by no means the only one who is truly glad to have known him."

We are bound to add of our own memories of Marks a few words.

He did not give himself readily to strangers. He was, at times, wrapped in impenetrable reticence, although he could not be really termed a man of retiring disposition, but his family affections and his rare friendships were peculiarly passionate, tender and true. He was, as Lord Carmichael calls him, a most lovable man, and his generosity to those about him was a notable feature of his whole life.

X

THE GREEN ROOM CLUB

MURRAY MARKS found his chief recreation in the theatre. He was a very constant attendant, and some of his most intimate personal friends were members of the dramatic profession. He was one of those principally concerned in the foundation of the Green Room Club, and in its early days he certainly was its chief inspiration. He made himself responsible for the expenses concerned with its origination, and in his name the leases of the various properties held by the Club were drawn out. He continued a member of its Committee down to the very last, and was also the principal trustee, and the lease of the premises was in his name.

The Green Room Club was actually formed in Messrs James and Thorn's dressing-room at the Vaudeville Theatre on the night that the professional members had been out-voted at the old " Junior Garrick " Club. Marks happened to be present in the dressing-room when the matter was discussed, and Lewis Wingfield was

also present on the same occasion. They both set their wits to work to find premises, to fit them up, and to open a small pleasant actors' Club in as satisfactory fashion as possible. Their efforts were wholly successful, and on the 21st July 1877 the Club was opened with an inaugural luncheon at the Criterion, presided over by its first President, the last Duke of Beaufort, and after luncheon the members repaired to their first premises, on Adelphi Terrace.

Marks preserved several of the letters concerning the foundation of the Club. Lewis Wingfield wrote to him, on the 12th July 1877, thus :

" It is all settled, and circulars prepared for the inaugural dinner on the 21st. Duke of Beaufort in the chair and so on, and *we have got to be ready*, therefore, like a good friend, do for goodness sake HURRY THEM ALL UP. It won't do to show too meagrely. The House Committee and caterer undertake to be ready and so must we." " I regret to say," he adds, " that the Shakespearian Revival at Manchester engrosses all my time as it is an enormous job, 150 supers to provide for, as well as principals and scenic effects and all the rest of it, which must be my excuse for throwing all the work on you at a critical moment. Hurry them up, hurry them up. . . . Yours,

" L. WINGFIELD."

There are various letters from Wingfield, written from the Garrick Club, to the same effect. The whole thing was rushed through very rapidly, and it looked at one time as though the Club rooms were going to be opened with bare walls, as the particular wall-paper that Marks had set his heart upon could not be got ready in time. There were even difficulties with the furniture, and in one of Wingfield's letters he says :

" Shall we really have to bring our own tea-cups and saucers as well as our chairs and tables."

Marks also retained amongst his papers a brief note from Sir Matthew Digby Wyatt, whom he had persuaded to help him in setting up and arranging the Club, and who wrote to him on the day preceding its opening, begging him " to jump into a cab at once and come down and see the place LIT up." There is also an amusing letter from Norman Shaw, relative to the hat stand, which Marks had persuaded him to design for the Club, in which Shaw writes to say, " I have told the maker to put a sort of trellis of strong wire for the bottom tray so as to prevent umbrellas from slipping, which in my case, at home, is an astounding curse. I always," Norman Shaw adds, " carefully put the point of my umbrella into one of my wife's

goloshes so as to prevent its tumbling down. I hear her grumbling sometimes, complaining of damp feet and declaring there are holes in her goloshes, but up to this time she does not suspect the cause!!"

No sooner was the Club opened, than difficulties arose on behalf of people who had intended to become members, but who had delayed making their proper applications in due course. Marks retained some correspondence respecting one who failed to get in in time. Wingfield wrote thus concerning him:

"A letter it seems was sent to him (if I am wrong correct me) relative to him becoming an original member and *no answer whatever* was received. Subsequently, I am told, that he said verbally to somebody (Pike, I believe, or somebody else) that he would be glad to be a member, but, of course, no notice in cases of this kind can be taken of verbal communications. By the rules of all etiquette, human or divine (at least, I presume so, not having yet been to Heaven), a written letter requires a written answer, especially in a Club affair where everything has to undergo the scrutiny of a Committee. No answer was received from him to a courteous communication and so, not unnaturally, his candidature must stand open until the Club

has been opened and the Committee has again time to breathe. We all regret this as he would have liked to be present at the dinner, but, really, it is apparently his own fault and not ours."

The Club remained on the premises in Adelphi Terrace for some seven years, when the lease of the premises having expired, temporary rooms were taken over Goff's shop at the corner of King Street and Bedford Street, Covent Garden, pending the completion of improvements at 20 Bedford Street. There the Club remained many happy years and all the older members, we are told, considered it the Club's best, as well as certainly its most anxious times. In process of time younger members and larger numbers asserted themselves and asked for added conveniences, such as that of a billiard-room. It was then decided to move to the present club premises in Leicester Square, but by that time the body of men, numbering about eighty, who formed its original membership, and who all knew and loved one another, had grown into a homogeneous body of from 500 to 600 members and the old characteristics had almost entirely disappeared. From the very beginning Marks was the artistic adviser of the Club, and to him, its oldest members tell us, it owes almost all

its unusual and charming features.[1] He and Sir Johnstone Forbes Robertson, discussed almost all the points of its decoration. Marks himself presented to the Club a quantity of fine old oak panelling of the same period as that in the Middle Temple Dining Hall, and to the existence of this panelling the Club Room owes much of its dignity. It was largely added to and made up to its present position from a design by Wimperis. Marks also gave to the Club two fine sideboards of Adam decoration. One of these the Club, eventually, with his permission, sold, in order that an oak sideboard to suit the panelling might be purchased. The other sideboard, having considerably increased in value since he presented it, he had suggested that it also should be sold, but the Club had an idea of carrying out the decoration of one of its rooms at some happy moment, in the Adam style, and has therefore retained the fine sideboard to form the principal piece of furniture in such a room.

Marks also presented to the Club a sixteenth century picture, the portrait of a lady, three handsome silver bowls and some Blue and White vases, which are still on the mantelpiece. When

[1] The Secretary, Miss Huggins, writes to tell us that in the opinion of the members the Club is one of the handsomest club houses, so far as its club-room is concerned, in London, and for this effect Marks is very largely responsible.

the removal to Leicester Square was decided upon, he, the late John Douglas and Herbert Lyndon, the present secretary of the Isthmian Club, were appointed to overlook the decoration and furnishing, and at that time Marks was present in the rooms four or five days a week and took the keenest possible interest in everything concerning its welfare. There are very few members now living, who were associated with Marks in the early days of the Club, but we are indebted to those whose acquaintance we have made, notably to Messrs Barnes, Devereux and Macdona; for much information concerning the original foundation of the Club, and they, all of them, speak in the warmest possible terms of Marks and refer to the affection in which he was held by all who knew him. In the later days of the Club, when it came to Leicester Square, the younger Charles Dickens was associated with it, and a characteristic letter from the Office of *All the Year Round*, dated 17th April, concerning the Club, reads as follows:

OFFICE OF "ALL THE YEAR ROUND,"
26 WELLINGTON STREET, STRAND, W.C.,
17th April, 1884.

MY DEAR MURRAY,—Will you cast your eye over the enclosed? It seems a lot, somehow. Perhaps you will, in sending it back, let me have

your views. It is a fortunate thing that the work, so far as ordering it at all events, at number twenty is done, for I could not, with any self-respect, go on after the manner in which Delacher [1] chose to treat me, and the work of the Committee on Tuesday. He has taken to showing the place to everybody he can get hold of and explaining, with his usual violence, how it is going to be a complete failure ; how because Beale [2] has had a high oak dado at home, and because you have inflexible art views which will not be satisfied with anything but certain measurements, the Club is to be condemned to live in a cathedral. I omit the adjectives and a great deal more which will only have the effect of dissatisfying a great many people who would otherwise have been pleased.

No more sub-committees for me.—Sincerely yours,

CHARLES DICKENS.

Amongst Marks' particular friends at the Club were the men whom we have just mentioned,

[1] This was George Delacher (or Durlacher), the uncle of Marks' two friends and associates. His contemporaries all appear to unite in terming him " an irritable, truculent, tiresome old person." He was for a time secretary to the Green Room Club.

[2] This man was an original member of the Club, the controlling spirit, we learn, of Carters, the seed merchants. He lived, we believe, near to Labouchere, at Pope's Villa.

and Augustus Harris,[1] Huntley Wright, Lewis Waller, Arthur Playfair, William Devereux and Fred Terry. A little informal supper party, at which some of these men were present, started an idea in Marks' mind that he would have on Sunday evenings, at frequent intervals, supper parties at his own house, at which the guests should be, for the most part, his actor friends. The idea was carried out and many of these parties were held, and no one who was present at either of them is likely to forget the experience. Marks was always luxurious and fond of good living, and he was especially partial to unusual and peculiar dishes, delighting to set before his guests the rarest delicacies. One of those who was present tells a somewhat amusing story at the expense of his excellent parlour-maid, who took almost as keen an interest in these suppers as did her master. Charles Somerset, on this occasion, in a moment of fun, realizing that his features were not known to the maid, gave in his name as Lord Somerset, under which title he was announced with a burst of merriment on the part of the assembled guests. The next guest to arrive happened to be Lord Tiverton, but Lizzie was determined not to be

[1] He took Marks down to Windsor Castle once with him, where Marks acted as one of the supers in a "command performance" before Queen Victoria, and Marks loved to recall his experiences on that occasion.

caught napping again, and solemnly announced him as Mr Tiverton, to be greeted once more, to her great discomfiture, with a roar of laughter.

One of the last letters Marks received from his old friend, Lewis Wingfield, who had been his great support in the foundation of the Green Room Club, was of a somewhat melancholy character :

" I am a miserable object," says Wingfield, " I went out, as possibly you heard, to take the place of the *Daily Telegraph* correspondent in Egypt, who was sent home in disgrace after the bombardment. I went all through the campaign, was nearly killed at Tel-el-Kebir and finally succumbed to serious dysentery at Cairo, from which malady I am only slowly recovering and am now vegetating at Brighton."

Brighton[1] always comes into any reference respecting Murray Marks. He not only loved the place himself but inspired a love for it in others.

The only other allusion we need make to his connection with the Club is a brief reference to a dinner given to Tree at the Club on the 19th December 1909 when Marks' portrait, drawn by J. Beaumont, occupied an important position on the menu. The Club was almost

[1] Arthur Playfair died at Brighton while these pages were in preparation.

the last place he visited when in London before he finally left for Brighton. It was always very constant in his thoughts, and many of the last letters he wrote were either to Members of the Club or were in connection with matters relative to it.

XI

THE WAX BUST

IT would be inexcusable if, in any account of the life of Murray Marks, however brief, no allusion was made to the celebrated controversy over the Wax Bust in which he played a leading part. It would be equally unwise, however, to fan again the smouldering embers of dead fires, or to attempt to review the interminable correspondence of a newspaper warfare.

It may, however, be convenient for reference, if we recall in the briefest possible manner some of the details of the story.

In 1909 Murray Marks acquired from a King Street dealer, who had it from Southampton, a wax bust of a slightly-draped woman, which eventually he sold to Dr Bode for the Berlin Museum for a considerable sum.

Marks himself believed, and in this belief several of the leading critics in Europe agreed, that the bust was Italian, of the Renaissance period. Bode declared it was an original work, by Leonardo da Vinci, himself.

In October a Mr Cooksey wrote to the *Times* with reference to the illustration of the bust which had appeared that month in the *Illustrated London News*, declaring that it was the work of a nineteenth century modeller in wax, one Richard Cockle Lucas, and claimed that it was made by him to the order of a picture dealer, Buchanan, after a picture reputed to be by Leonardo da Vinci. Mr Cooksey claimed to know its whole history, and stated that it had been offered to him for a sovereign and declined.

The *Times* followed Mr Cooksey's letter by a leading article reviewing the new information.

Then the *Daily Mail* entered into the controversy and Mr Konody journeyed to Southampton and interviewed the son of Lucas and inspected his father's collection of works in wax. He adopted a derisive attitude towards the attribution placed upon the bust by Dr Bode.

A Mr Whitburn, who knew R. C. Lucas well, supported the contention of Mr Cooksey and claimed to have seen Lucas at work on the bust, while the son, Mr A. D. Lucas, stated that he remembered the picture alluded to, arriving at his father's house and was convinced that the bust was made from it. The correspondence waxed long and severe, Mr Cooksey took it up with some acrimony and wrote repeated letters,

and he was supported in his contention by various persons.

Then the picture from which it was said to have been copied came into the controversy and there were long letters concerning its origin, provenance and attribution, and others claiming that the bust was taken from quite another portrait than the one first mentioned.

Sculptors and painters entered the lists, writing on both sides of the controversy, and eventually the chemists had their word also, concerning the composition of the wax used in the bust and its resemblance to that made use of in Italy, in the days of the Renaissance.

Examination of the bust revealed in its interior a piece of grey, canvas-like material, which was pronounced to be of undoubted English origin, and this was said to prove beyond question that Lucas and not Leonardo was responsible for it.

It was, however, realised that a possible explanation had been given by one correspondent, who stated that Lucas had been called upon to repair the bust and to make up a broken portion, and this, it was stated, was capable of proof by photo-grammetric reproductions made by Dr Miethe of Charlottenberg from a photograph of the bust belonging to the Lucas family. This was, by certain persons, said to represent it, as it appeared when "sent to Lucas for

repair." Others stated that this photograph represented a model of the bust made by Lucas himself, before he attempted the restoration of the broken fragment of a hand which Buchanan asked him to attach to the original, and that to aid him in such work the portrait in oil of the "Flora" was brought to his house.

What could be stated with certainty, was that the bust resembled no other original work by Lucas, and was wholly different from the classical Canova-like characteristics of his general work in wax. Exhibitions of his models and a vast collection of photographs proved this beyond contention.

The argument at length assumed an international character, the German officials and professors supporting Dr Bode, and claiming that the English writers were dealing with it in a querulous, if not spiteful, manner.

Dr Bode was supported furthermore, in emphatic manner; by the Emperor, and the German press came over almost bodily to his side, defending him against all the "English attacks." It was claimed in this country that chemical analysis proved the presence of spermaceti and even of stearin in the wax, and that other and genuine Italian works in wax were composed of pure beeswax only. On the other hand, the German scientific journals repudiated both these state-

ments and declared that chemical analysis proved the wax to be identical with that used in Italy in the sixteenth century.

Meantime the bust was in Berlin, few of the writers about it had seen it, no one had been able to examine it closely, or to analyse the composition, and the German authorities were prepared, " through thick and thin," to support the purchase and the attribution given to it by Dr Bode.

The letters in English newspapers were innumerable, and they were aided by several leading articles in the *Times*, *Morning Post*, *Daily Mail*, and other papers.

Seldom has a work of art caused so great an excitement, and no one but Dr Bode himself appeared to be satisfied.

He summarized up the evidence of whatever character it might be, in a long and well-illustrated article in the *Jahrbuch Königlich Preussischen Kunstsammlungen* for 1909 (Heft IV.) and in further contributions on the subject to later issues of the same journal, giving the official scientific reports on the bust.

He also published in the *Vossische Zeitung* a lengthy statement concerning it, and Dr Miethe published his views in more than one German periodical.

Neither party convinced the other.

The English critics claimed that the work was by Lucas, the Germans that it was one of profound beauty, undoubtedly Italian of the Renaissance and partially restored by Lucas, and in this position the controversy still stands.

To the very last Marks retained a strong conviction that the Bust was Italian Renaissance work of a fine period and that the connection of Lucas with it, was that of his being requested to repair it, as he was the leading modeller in wax of his day.

In proof, Marks would point to an enormous collection of photographs and illustrations he had obtained of every known and available work executed by Lucas, observing that all were Victorian in their feeling, and not one offered the faintest resemblance to the Bust in question.

It may be of importance to mention that, as soon as the controversy commenced, Marks sent word to Dr Bode, the purchaser of the Bust, that he would willingly take it back and refund all the money paid for it, and later on, feeling that his action might not have been understood, he purchased, in London, a draft on Berlin for the entire amount, and sent it to Dr Bode, who promptly returned it, saying that he was perfectly satisfied with his purchase.

As soon as the War broke out, Marks realized that the feeling imported into the matter would

be enormously strengthened by prejudice, and had little hope, in his own lifetime, of seeing the controversy settled in favour of the authenticity of the Bust.[1]

Marks himself used to regret unceasingly that so many wrote about the Bust, who had never seen it, and that the two chief correspondents actually boasted that they had never done so. His claim was, that a sight of it was convincing [2] and his belief was, that the future would support his contention, and that presently the Bust would be valued as highly as the precious one at Lille (which many of the writers also had never seen, and which this Bust closely resembles in colour and technique) and accepted as a genuine, if partially restored work, of a great Italian artist of the Renaissance ; altered, repaired and attended to, by the Victorian modeller Lucas.

[1] We may perhaps be pardoned mentioning that we were amongst the very first persons in London to see it, and that at the first we believed it to be Italian work of the Renaissance and that we have not varied in our opinion nor in our belief in the sound expert knowledge possessed both by Marks and Bode.

[2] *The Burlington Magazine*, be it remembered, wrote thus concerning it : " The Leonardesque type of the face, as well as its unique character, will be clear at a glance, and even if we cannot go so far as to identify it finally with those heads of which Vasari speaks, the type of the head and chaplet of flowers . . . seem to point to a somewhat later date than that of Leonardo's life in Florence."

APPENDICES

LIST OF DONATIONS MADE TO THE VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON, BY MR MURRAY MARKS

Date.	Registered No. of Objects.	Description.
1869	471 to 487 —1869.	Panels (17) for furniture. Leather.
1871	1651 to 1654 —1869.	Panels (4) for furniture. Leather.
1898	381—1898.	Embroidered binding, Louis XVI.
1903	1205 to 1244 —1903.	Photographs (40), mounted, of the "Brentano" Missal in portfolio.
1903	1097—1903.	Miniature portrait of an old gentleman, by Horace Hone.
1904	1374—1904.	Large copper vessel used for carrying grapes.
1910	W. 44—1910.	Frame containing 37 wood patterns of Louis XVI., ornamental metal mounts.
1910		Negatives (2) of the marble bust of Charles I.
1911	W. 67—1911.	Panel of stamped leather.
1912	W. 2—1912.	Carved wood block for stamping leather.
„	W. 3—1912.	Spanish carved, painted and gilt wood frame.
„	M. 340—1912.	Iron rod, decorated with silver inlay, with silver swivel.
„	W. 38—1912.	A French Gothic casket of exceptional value and importance, made of oak elaborately carved with tracery, on the surface of which

Date.	Registered No. of Objects.	Description.
		remains of the original gilding are visible. It is strengthened by mounts of gilt copper set with armorial medallions in champlevé enamel. The lid is painted on the inside with a circular medallion in the centre, gilded on a red ground with a finely executed representation of the Coronation of the Virgin. In the angles are smaller medallions bearing the symbols of the Evangelists executed in a similar fashion. It is of 14th century work, and came from the Church of the Holy Trinity, at Eu, in Normandy. See De la Motte's "Choice Examples of Art Workmanship" . . . exhibited at the Society of Arts in 1851, where it is figured. Also exhibited at Manchester Art Treasures Exhibition, 1857, and National Exhibition of Works of Art, Leeds, 1868.
1913	A. 4—1913.	Portrait-medal in bronze of Mr Murray Marks, by Cecil Brown.
1913	M. 44—1913.	Movement of a table-clock in engraved brass and steel.
1914	M. 45—1914.	Bronze oval medallion, pattern of the lid of a snuff-box.
1914	C. 370—1914.	Bowl, Chinese porcelain, K'ang Hsi period, with blue and white decoration.
1916	W. 52 & A—1916.	Pair of Old English globes on mahogany frames forming stands.
,,	W. 59 to B.—1916.	Three carved wood brackets, painted and partially gilt.
,,	M. 129—1916.	Bronze model for ormolu decoration, French, about 1780.
,,	W. 68 & A—1916.	Oak Door, in two pieces, carved with linen-scrolls.

OTHER GIFTS MADE BY MR MARKS

To the Fitzwilliam Museum, Cambridge.

A mosaic niche from Baiæ of Greco-Roman work in fine preservation, *circa* 100 A.D., declared in the Keeper's Letter of 7th April 1910 as " a magnificent and unique gift," " an object which any museum in the world would be proud to acquire," and acknowledged with gratitude by the Vice-Chancellor in a letter of 4th May 1910.

The copy of an Italian Medal.

Swinburne's book on Blake, 8vo, London, 1868, presentation copy from the Author to D. G. Rossetti.

An earthenware bottle, Italian imitation of Rhodian ware, eighteenth century.

A collection of letters from D. G. Rossetti and the documents relating to the purchase of certain of Rossetti's paintings, also some letters from Burne-Jones, W. M. Rossetti, Norman Shaw, and others.

A Painting of the Virgin and Child by Van Orley, given to the Museum by Mr Marks on his death-bed.

To the British Museum Library.

An early book of poetry.

To the New Library being formed for the University of Louvain.

The Catalogue of the Pinelli Library.

To the Birmingham Art Gallery.

A drawing by Dyce representing the Entombment.

To the London Library.

The Catalogue of the Treasures belonging to Mr Otto Beit.

To the Brighton Museum and Library.

A collection of old Georgian Glass.

A carved figure of Napoleon.

A copy of Bode and Marks' work in three volumes on Italian Bronzes of the Renaissance.

A copy of Mr Pierpont Morgan's Catalogue of Bronzes in three volumes, richly illustrated.

To the Victoria and Albert Museum Mr Marks bequeathed by his will a small cinque-cento Florentine bronze group of a youthful faun and Bacchus which was on loan to the Museum at the time of his death.

LIST OF OBJECTS ACQUIRED BY THE VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON, THROUGH THE AID OF MR MURRAY MARKS

The Rood Loft in white and coloured marble, with sculptured decorations, and figures of the Virgin and Child, St Peter, St John the Evangelist, and St Paul, with eight reliefs in alabaster representing the Resurrection, and the Seven Works of Mercy. From the Church of St John at Bois-le-Duc, North Brabant, dated 1625.

An engraved and gilt Brass Lock with Steel Key of sixteenth-century Italian work, and various other smaller things.

"Mr Marks, in collaboration with Mr George Durlacher, furnished the Museum with much valuable information respecting the provenance and history of many of the objects in the Salting bequest."—*Official Statement.*

SOME LOANS MADE BY MR MARKS

Mr Marks lent to the Victoria and Albert Museum, South Kensington, a considerable collection of precious objects, comprising many fine examples of Rhodian Faïence, Italian Majolica, Hispano-Mauro ware, German stone ware, carved wood work of German, Italian, and Flemish workmanship, and French Walnut-wood Furniture ; also some German Table Clocks, objects in carved ivory, alabaster and cannel coal, a lead statuette, a Persian bowl, and many other things, including a collection of Foreign Silver.

He also lent a fine Greek Box-wood Cross and an oblong panel of Italian or Flemish sixteenth-century Tapestry.

Most of these things were sold after his decease at Christie's, July 1918.

Mr Marks lent to the Birmingham Museum a fine collection of old English and Foreign Silver, a series of good pictures, including works by Matteo di Giovanni, Albert Bouts, Stephan Lochner, and other artists, and some drawings and prints.

Furthermore, he lent a fine collection of pictures to the Fitzwilliam Museum, Cambridge.

Most of these things were sold after his decease at Christie's, July 1918.

THE MURRAY MARKS MEDAL

This medal, reproductions of which appear on the covers of the book, was executed at the desire of a few friends, by Cecil Browne, in January 1913.

It is believed that one impression only was struck in silver, and not more than twenty-five in bronze.

Amongst the recipients of the Bronze Medal were the British Museum, the Victoria and Albert Museum, Earl

Beauchamp, Mr Walter Armstrong, Sir Claude Phillips, Sir Cecil Smith, Sir Whitworth Wallis, Lady Carmichael, Miss Cassella, Mrs Leverton Harris, Miss Marks, Dr Bode, Mr Sidney Cockerell, Dr Friedlander, Mr J. P. Heseltine, Mr Henry Kisch, Mr Henry Pfungst, Mr Fred Terry and the present writer.

A NOTE ON SOME SALES

Mr Marks' fine collection of books and drawings relating to architecture and decoration, metal work, ornaments, armour, pottery and porcelain and furniture, was sold at Christie's on 23rd May 1877 : Lots 1 to 128.

His fine collection of watches, including several of the finest and most remarkable ever made by Breguet, was sold at Christie's, 22nd June 1896 : Lots 89 to 108.

Some decorative furniture, fine glass, etc., belonging to Mr Marks, was sold by Knight, Frank & Rutley on 14th July 1916.

The collection of Objects of Art belonging to Mr Murray Marks was sold after his decease, at Christie's, 2nd July 1918. Two days' sale : 275 lots.

The Old English Silver belonging to Mr Murray Marks was sold after his decease at Christie's, on 4th July 1918 : Lots 1 to 63.

The furniture and other contents of 75 Marine Parade were sold after Mr Murray Marks' decease by Wilkinson & Welch, at Brighton, on 30th and 31st July 1918.

The old pictures belonging to Mr Murray Marks were sold after his decease, at Christie's, 5th July 1918 : Lots 1 to 53.

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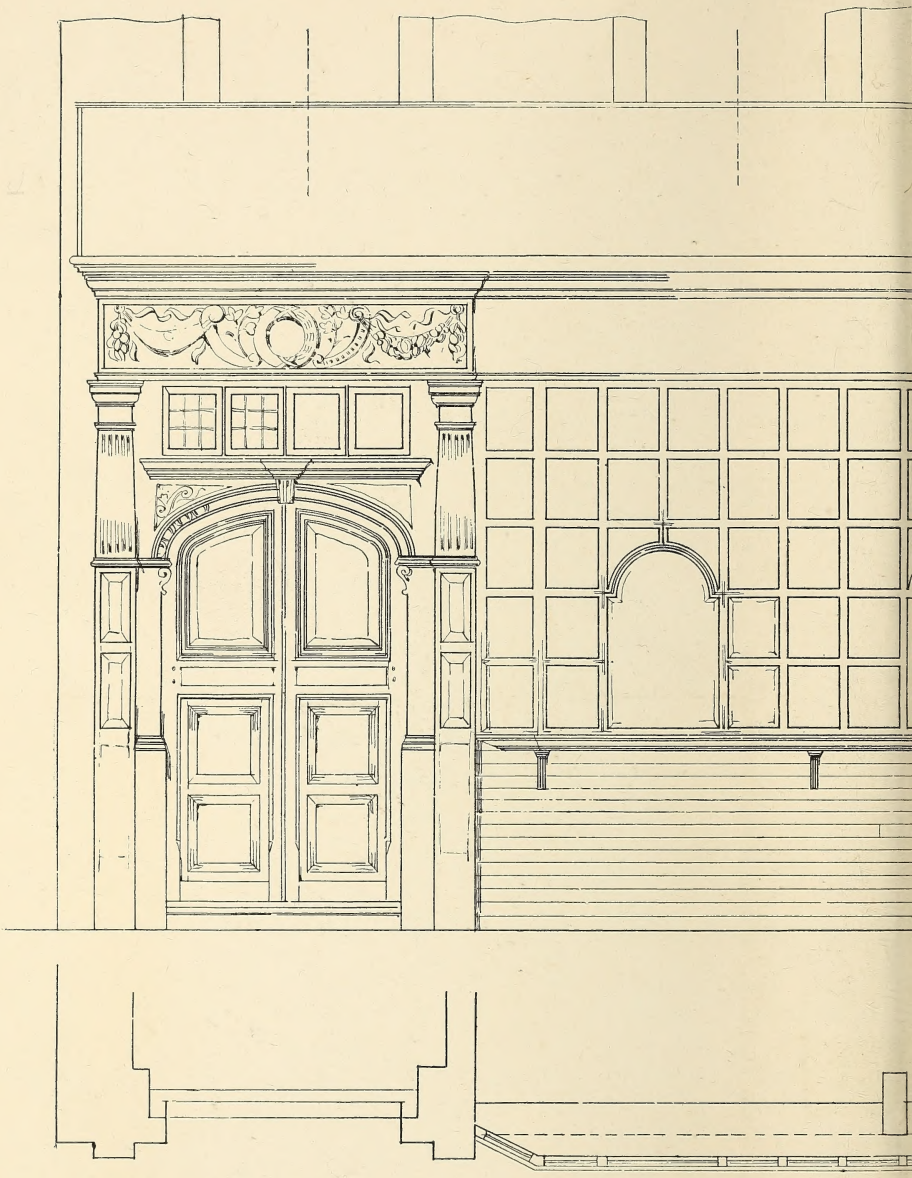

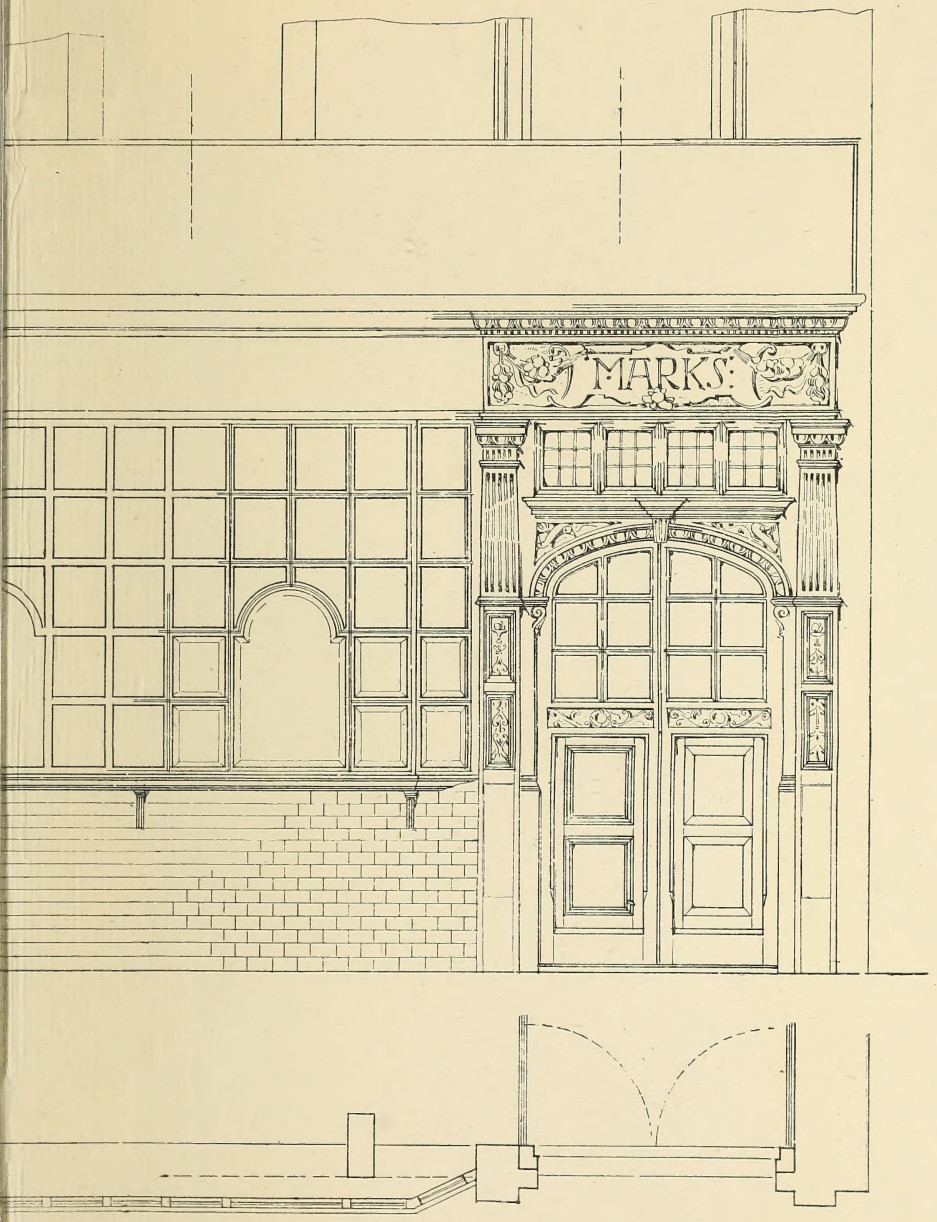
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